The Spiral In Nature

Part 1 - Introduction

Anthony Canosa

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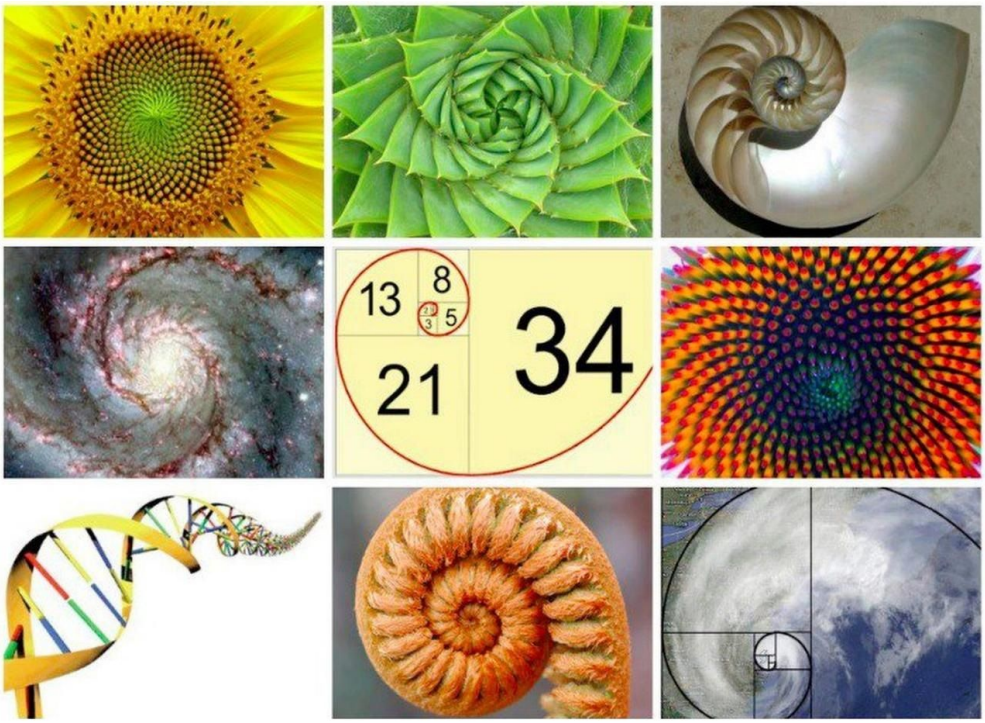

Figure 1 - Golden spirals in nature.

1. Acknowledgements

I am very grateful for the support from the wonderful community of people who have helped me put my message out there.

Thanks to my parents for their overwhelming support and belief in me throughout this journey. Also my friend Gabriel Lyrio for supporting me greatly on this path, and translation of this book for Portuguese readers.

I want to thank my greatest inspirations, Salah-Eddin Gherbi, author of the book “The Etheric Particle 216” for life changing insight over the past several years and also his permission for me to expand on some of his own written content in this book, also Professor Mohamed El Naschie for his genius work on fractal-cantorian spacetime in E-Infinity theory. Without these great insights, this book would not have been conceived.

I would like to thank all of the people who gave their permission for me to reproduce their text or images in order to further reinforce this book’s contents, their names and websites are listed at each section of the book where their work is used and also at the end of each part of the book.

The majority of the information presented in this book has come to me through meditative insight over the past several years while living in Charleston, South Carolina. I am grateful for the support from my own divine inspiration and to the mathematical perfection of our universe.

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2. Foreword

I would like to thank my friend and teacher Anthony Canosa, together we created a strong bond of wisdom through our connection, which opened my mind to see reality through different, but very real, dimensions of perceptions, which are Characteristics itself of the dynamics and development of consciousness.

This is a proposal to highlight, as simple as possible, a universal science, with visual geometric proofs of mathematical formulas and fractal algorithms, which have already been proven countless times by being used in nature within the entire universe in the formation of all known and measurable phenomena in all dimensions, from micro to macro scales.

The study is based on the great minds of humanity, such as Albert Einstein, Nikola Tesla, Walter Russell, Pythagoras, Plato and the new scientific theories of Prof. Mohamed El Naschie, Salah-Eddin Gherbi, Nassim Haramein and Dan winter among many others.

We propose a unified theory of quantum physics and relativity, with evidence supported by numerous branches of science and philosophies, through demonstrations of physical and vibrational phenomena and their analog relationships in various experiments, comparing self-similar fractal patterns in the dynamics of electromagnetism with musical frequencies and 3D geometry, with the intention of highlighting the "language of frequency and form" or "Universal Morphogenesis", formed by the unified field that permeates all space in our universe.

Through these scientific experiments in the areas of cymatics, electromagnetism, 3D geometry and fractal algorithms, it will be proven, without a doubt, the universal standard of generation, based on vortex mathematics, a branch of study of the geometric matrix formed by a universal "Fibonacci Spiral" which is found at all scales of nature of the micro to macro.

The Science of the "Universal Standard of generation" could be defined scientifically simply as "morphogenesis", but it has been called numerous different names throughout history by different cultures, but with the same general principle of the universal laws of physics.

Historical and cultural evidence will be shown in arts, philosophies, science and spiritual or religious doctrines concerning the same concept of unification that depicts natural forces or universal laws of physics and mathematics. All these branches of study are interconnected fragments of an entire self-Regulating System: The divine consciousness of the universe.

Gabriel Lyrio
Brazil, May 2018

3. Preface

The Ancient civilizations were aware about nature’s resonances, and left some clues through the remains of objects built over time to allow us to understand the deep interconnected nature of the universe.

The universe would be animated by the Universal Consciousness through a certain element; 'the ether', flowing like a flow of water with the existence of multiple spirals interconnected. We are experiencing a universe of spirals, and the spiral is inscribed into nature as the universal blueprint of the Divine Consciousness.

Energy is flowing from the resonance of stillness, the 'zero point'.
This is also the support through which thought waves are traveling. Therefore also through thought can we be reduced to reach stillness, the center of that spiral. Stillness is not subjected to time, and could go beyond space. That’s the ultimate resonance exposing the true nature of being.

The blueprint of the universal consciousness is a logarithmic spiral whose factor growth is the golden ratio φ. This spiral has been approximated by a Fibonacci spiral, and would be directly related to the structure of space-time and its dimensions. Indeed, the spiral would interconnect all of the dimensions together. There is only the connection from within, transcending space and time. My approach, in my writings, is to encourage anyone to look from within and to trust one’s inner potential. There is no unique path, but it's individual and personal.

Undoubtedly, we are all connected with each other beyond duality or any form of separation within our mind. Geometry is a tangible field which allows us to unify the intellect and the heart. In my work I aim to feel a connection to the core of my heart whilst using the logical part of my brain, having worked through the first year of a Master’s Degree in Astrophysics.

Many of the harmonic numbers in our known reality were encoded in the Bible. My work shows the connection of all things through the fifth element or ether, which dictates the behavior of the four fundamental interactions in physics - Electromagnetism, Gravity, Strong and weak nuclear forces. The fifth force, etheric or pyramid energy is not currently considered by mainstream science. It is my belief that each being possesses an inner alchemical fire that allows us to connect with the One Quintessence.

We are now entering a new era with energies shifting to a higher frequency. The coming of this new era was recorded by the Mayan civilization as the time of the New Sun. Many prophecies have spoken about the coming of a golden age when people will be united again.

Salah Eddin Gherbi
Glastonbury, March 2017

Figure 2 - “The Spiral in Nature”

4. Introduction

As a mathematical person, I have always contemplated the beautiful fractal patterns of nature. In this book I will present an alternative theory, unifying spacetime and consciousness (mind) through the language of numbers and geometry, opening new doorways in physics, mathematics, and spirituality. I have always believed that all things are interconnected and that profound knowledge comes from within.

Geometry is a field which allows us to perceive and numerically organize the forms and patterns that we observe in nature. The laws of Physics are especially intertwined with geometry, all perceived physical matter is a form of geometric expression. My greatest inspiration for this book, Prof. Mohamed El Naschie has built a mathematical construct of spacetime by using cantorian fractal geometry. His theory, known as E - Infinity theory, remarkably calculates the entire mass spectrum of particle physics, allows us to understand previously unknown secrets of dark energy as well as the quantum wave geometry. E - Infinity theory explains our mathematical reality in such depth that our current technology cannot achieve by any means.

By analyzing the E - Infinity mathematical framework with a metaphysical perspective, we arrive at a holistic theory of physics unification with consciousness (mind). This book presents a unified theory of spacetime physics, metaphysics, the philosophy of the mind and the divine geometry of nature. As my teacher Salah-Eddin Gherbi explains, many of the harmonic numbers of our known reality were encoded into the Bible, other ancient scriptures and into the geometry of ancient sacred sites. By using these key harmonic numbers, it will be revealed that this profound information is not a new understanding. Divine numbers resonate synchronistically throughout the construct of creation.

The ideas presented in this book are a result of my passion for understanding the creation of our mathematical universe, combined with my analytical perspective, mathematics background and great insight revealed through my own meditative reflection. As previously mentioned, I will build on some of the material that inspired me to conceive this book. Although this book uses mathematical equations, the essence of the topic can be realized by non mathematicians through the many images and explanations.

It may require a gradual reading process to fully grasp the scope and depth of the many layers of content in this book spanning mathematics, physics, geometry, numerology, as well as modern and ancient / esoteric wisdom. This book will show how the parameters of the Great Pyramid of Giza, the fine structure constant in Physics, and the 496 dimension E8E8 lie group in superstring theory are correlated through number. Most importantly, I see this book as the beginning of a greater work in progress and is not a conclusion in and of itself.

This work aims to help anyone involved in what I perceive as an evolutionary process that is taking place in our collective consciousness. We are approaching a time where we will have the capability to realize the connection of all things micro and macro; breaking down all ideas of separation and strengthening the feeling of Oneness that naturally prevails.

A golden spiral is a logarithmic spiral whose growth factor is Φ, the golden ratio. The golden spiral is the fundamental geometry found everywhere in nature, from the arms of spiral galaxies to the winds of a hurricane. Even phyllotaxis patterns involving successive leaves and florets on many plants involve the golden ratio because it involves successive leaves or petals being separated by the golden angle in a spiral pattern.

All things in the universe are interconnected through the geometric pattern of the golden spiral vortex. The golden spiral vortex is the fundamental flow rotating on axis where the life force, chi, prana is in resonance. The ancient civilizations believed that the universe consists of a vibrating ocean of energy, the ether. Consequently, the world of matter didn't exist as separate particles, but as the alchemy of consciousness, or the self organized transformation of the ether itself through the standing quantum wave's interference.

The symbol of the spiral has been found in certain sacred sites, and shows the ancient knowledge about the manifestation of consciousness itself. The golden spiral allows a better understanding about how everything in the universe is interconnected through our minds, and how it could be possible for an advanced intelligence, or even a computing device to be in resonance with the grid of golden spiral vortexes from beyond our physical dimension. Another example in nature, the shell of a snail shows the pattern of the flow of a golden spiral vortex in resonance. To give birth to the snail, the universe left the blueprint of the golden spiral. The greatest secret of nature, the golden spiral is the most binding of all mathematical relations; the key to the physics of the cosmos. Plato once said that continuous geometric proportion is the most profound cosmic bond. The golden spiral connects all things through one harmonic resonance.

Figure 3 - Golden spiral examples; milky way galaxy, hurricane storm, snail shell.

The majority of next 4 sections of this introduction are actually complete lessons from some of the introductory chapters of Salah-Eddin Gherbi's book "The Etheric Particle 216". I see his book, and all of his other published work, as an inspiration for my own related writing. Naturally, I couldn't think of a better way to introduce the same subject, I give much praise to Salah and his concise style of educational writing. I am grateful for him to have given me the privilege to reproduce parts of his work for educational purposes.

5. Spin Effect in the Universe - written by Salah-Eddin Gherbi

Spin effect is everywhere from the smallest particles described by scientists to planets and galaxies. In nature, repeating patterns can be observed on any scale.

Historically the origin of spin was very difficult to interpret, in the genesis of quantum physics. With the introduction of particle physics a spin theory was developed. Previous to this a physical description of the electron's structure and its spin had been a mystery. Spin is recognized to be a quantum phenomenon and its value independent from the properties of the particle yet there has been no successful physical description or any suggestion of its origin.

There is still much argument in the mainstream science as to defining the structured universe and whether matter consists of wave structures in space or particle objects with mass. In quantum theory it has been proposed that matter, substance, mass and charge do not exist physically, but are properties of the wave structure.

Circular motion is classified as spin or orbital motion. Spin is supposed to be the motion of an object around its center of mass. If physical objects are actually quantum waves then spin effect is originally coming from a unified power source of energy in the universe. When two circles join to form a Vesica Piscis the center of each circle becomes a zero energy point.

Everything is interconnected in the universe through energy, which means vibration and transportation. It is important to consider spin to be a quantum phenomenon and a universal mechanism observed in everything on any scale. As above, so below, universal consciousness follows the same pattern in distributing energy and giving birth to the infinite grid connecting everything together through the dance of the two polarities, Yin and Yang.

With this approach, no physical objects can be isolated. Universal consciousness is therefore an infinite energetic grid where everything else is affected if one part of the energetic web is triggered. This is similar to a stone hitting the surface of a lake. The description of physical objects acting independently and separate from each other is not in accordance with the holographic fractal nature of spacetime, which works only through vibrational energy waves.

The Seed of Life pattern is ever present in the geometric construction of the torus. Spin effect is caused by a power source of energy coming from the center, a Zero Energy Point, creating a toroidal energetic field resembling the cross section of an apple.

“We could present spatially an atomic fact which contradicted the laws of physics, but not one which contradicted the laws of geometry.” - Ludwig Wittgenstein

Figure 4 - Cross section of an apple.

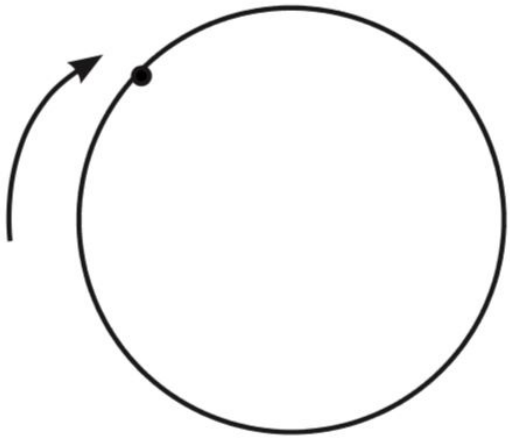


Figure 5 - Single point spinning clockwise

Figure 6 - Formation of the Vesica Piscis

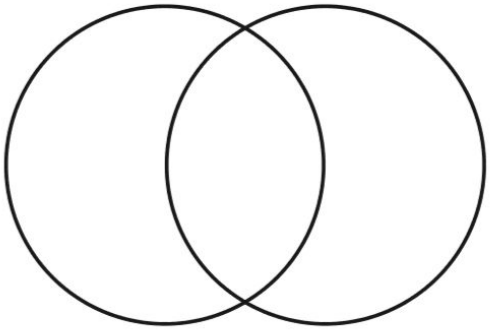


Figure 7- Rotation of the circle Seed of Life pattern

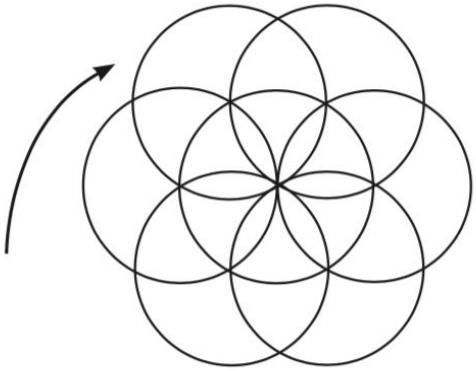
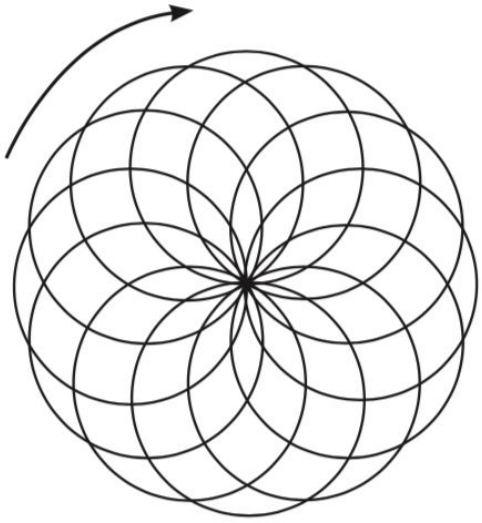


Figure 8 - Torus from a two dimensional view.

Rotation of the circle every 30 degrees.



A spinning circle generates the torus on a two dimensional framework. A single point rotates around a center forming a circle. This circle then rotates around a center point outside of itself creating a Vesica Piscis forming the Seed of Life pattern. The circle continues to spin forming a two dimensional projection of the torus.

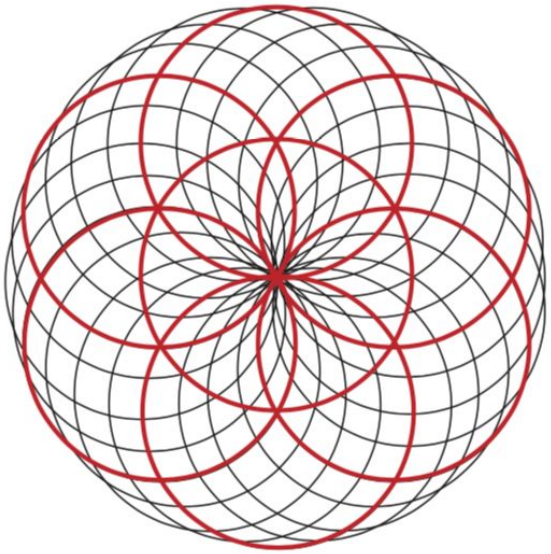


Figure 9 - The seed of life pattern highlighted in red on the torus from a two dimensional view.

Rotation of the circle every 15 degrees.

“A universe of classical particles is devoid of knowledge because the universe can only be itself and not a representation of something else. If the universe was only composed of classical particles, then there would only be physical properties but no meanings. The idea that we can have information about an object without becoming that object is central to all knowledge.” - Ashish Dalela

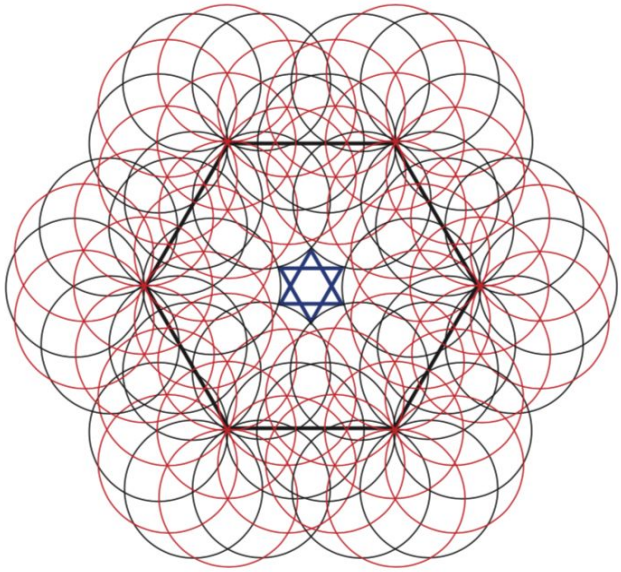


Figure 10 - The spinning torus in a hexagonal shape.

There are six toroids with the Seed of Life pattern highlighted in red spinning around a central axis. The projection of a star tetrahedron shown in blue is inscribed inside a hexagon with sides bending towards its center. The propagation of quantum waves is also based on hyperbolic geometry which could explain the concave sides of the Great Pyramid.

Figure 11 - The seed pattern of a sunflower
sunflower.
forming a spiraling toroidal shape.

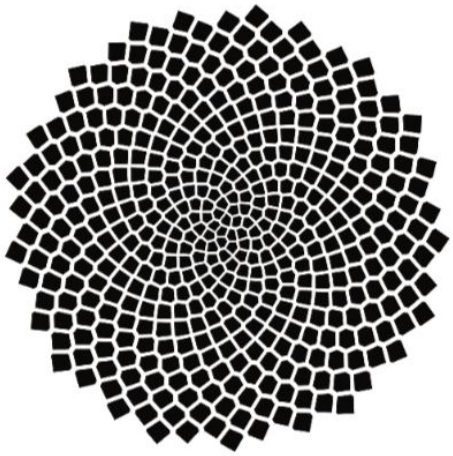


Figure 12- Spin effect of the

The sunflower shows information of the spin effect from nature. The seeds are more compacted around the center than those located at the outside edge. The geometric blueprint is a fractal expressed through an important release of energy at its center.

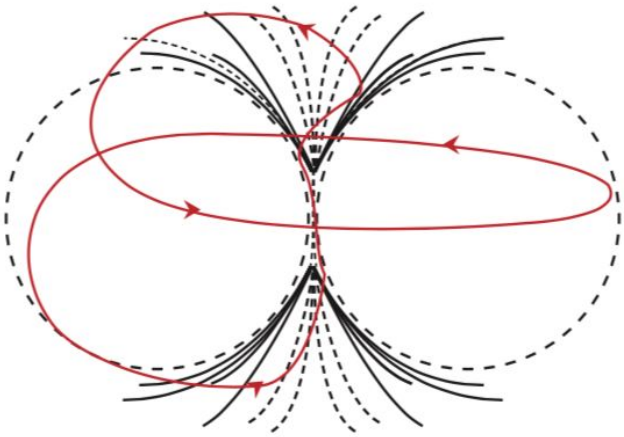
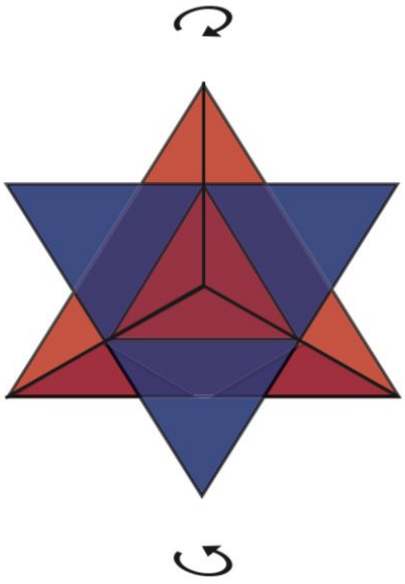


Figure 13 - Torus from a three dimensional view.

From a three dimensional framework, the torus is a curved energetic torsion field.



The star tetrahedron behaves in a similar fashion to the torus.
The downward pointing blue tetrahedron (female) spins counter clockwise and the upward pointing red tetrahedron (male) spins clockwise.

Figure 14 - Opposing spin properties of the star tetrahedron.

“Geometry is an ‘exact’ science. It leaves nothing to chance. Except for its axioms, it can prove everything else it teaches. It is precise. It is definite. By it we buy and sell our land, navigate our ships upon the pathless ocean, foretell ecliples, and measure time. All science rests upon mathematics, and mathematics is first and last geometry, whether we call its extension ‘trigonometry’ or ‘differential calculus’ or any other name. Geometry is the ultimate fact we have won out of a puzzling universe. ...There are no ultimate facts of which the human mind can take cognizance which are more certain, more fundamental than the facts of geometry.”

- Carl H. Claudy

6. Yin and Yang Energy - written by Salah-Eddin Gherbi

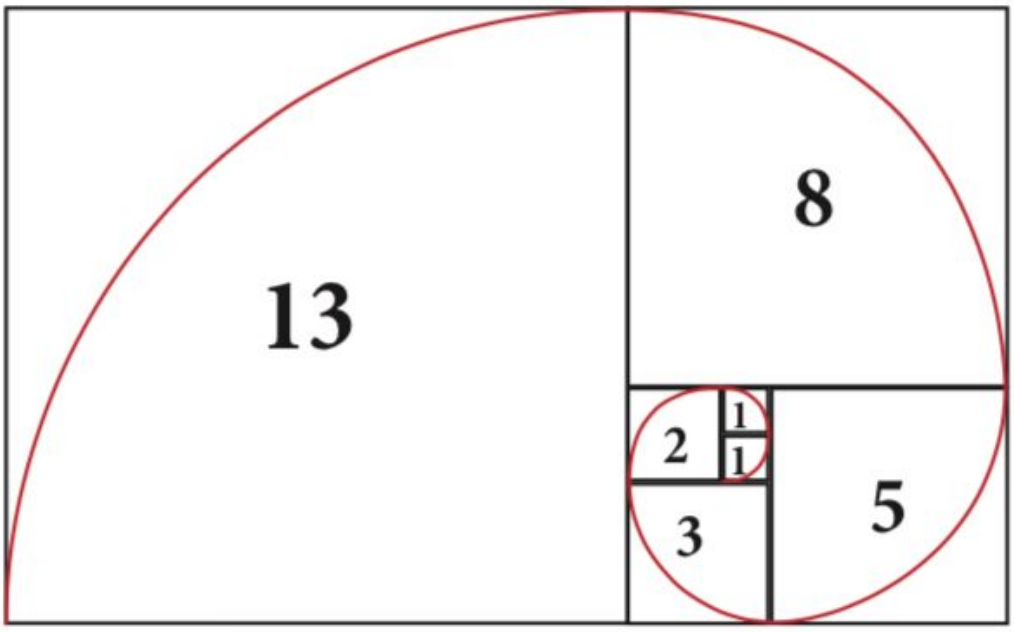


Figure 15 - Fibonacci spiral forming an approximation of the Golden Spiral.

Yin and Yang energy can be observed as a Divine blueprint on any scale. The spinning spiral dance between the two polarities of Yin and Yang harmoniously celebrates the geometric nature of life.

A Fibonacci Spiral gradually approximates the Golden Spiral using quarter-circle arcs inscribed in squares of edge lengths corresponding to the Fibonacci sequence, shown here for squares with sizes of 1,1,2,3,5,8,13.

The Fibonacci Spiral or Golden Spiral is the path of expansion and contraction through which energy is in constant motion.

“Without mathematics there is no art.” - Luca Pacioli

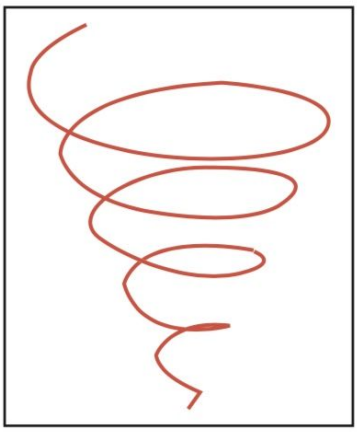
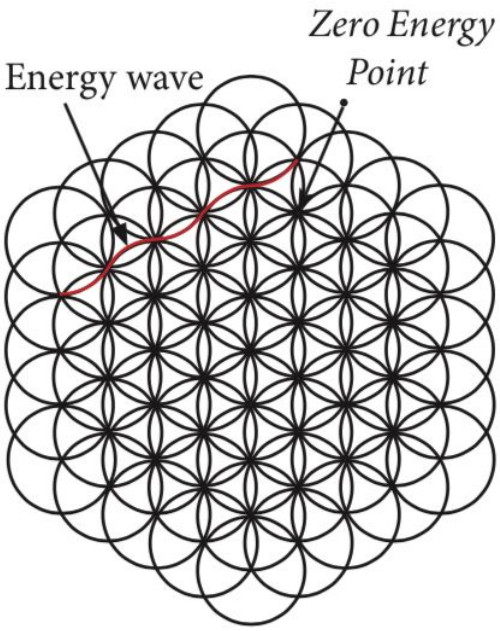


Figure 16 - Conical Helix from a three dimensional view.

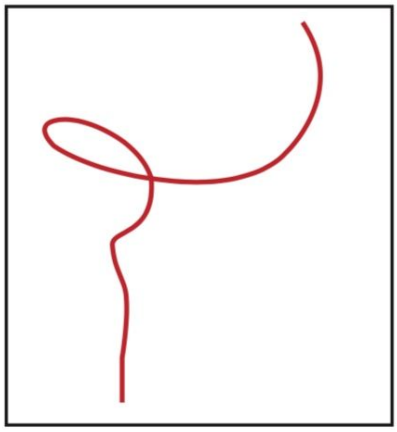
When we observe the trajectory of a spiral from the top we can see where the spiral begins but not where it ends. Another way is to view it as a constantly rotating circle expanding in a helical motion.



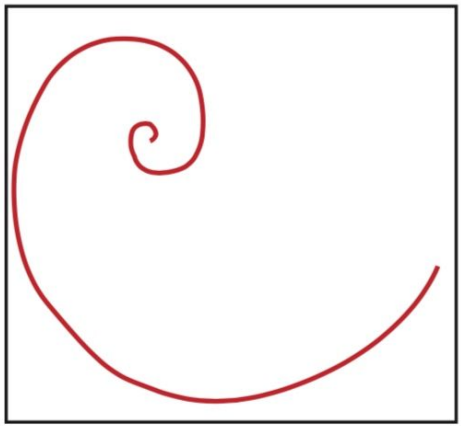
Spin effect is caused by an energetic toroidal field, the quantum wave forming a huge web of points interconnected with others in the surrounding area. Each point is not preferential and isolated but is equated to others through the balance of Yin and Yang. This is why universal consciousness can be geometrically interpreted through the Flower of Life. A Zero Energy Point is located at the center of a circle from where life force manifests.

Figure 17 - The Flower of Life

“The spiral in a snail’s shell is the same mathematically as the spiral in the Milky Way galaxy, and it’s also the same mathematically as the spirals in our DNA. It’s the same ratio that you will find in very basic music that transcends cultures all over the world.” - Joseph Gordon-Levitt



Three dimensional view



Two dimensional view

Figure 18 - A two and three dimensional plot from the mathematical equation of the Golden Spiral in Cartesian coordinates.

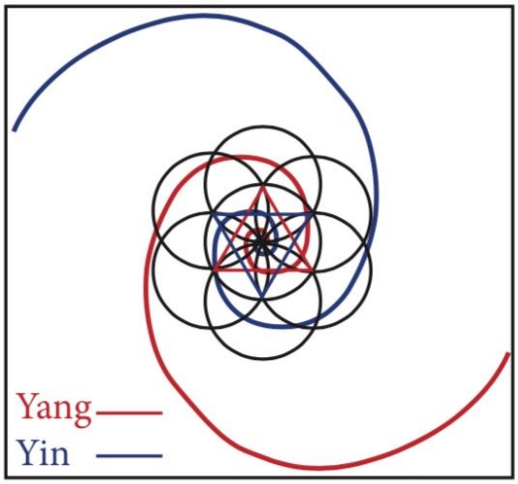


Figure 19 - Opposing spirals of Yin and Yang energy emanating from the center of the Seed of Life pattern.

The red triangle releases Yang energy upward and the blue triangle releases Yin energy downward. These two interlocking triangles represent the star tetrahedron in three dimensions.

The Seed of Life pattern is superimposed on the opposing Golden Spirals emanating from a Zero Energy Point in the center. Each Zero Energy Point on the Flower of Life emanates Yin and Yang Golden Spirals.

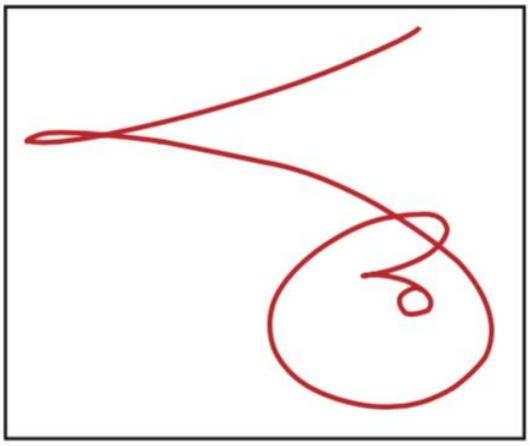


Figure 20 - The Golden Spiral from a three dimensional view displayed in spherical coordinates.

The shape of this graph looks remarkably like the treble clef signature used to define the pitch of a note on a musical score.

“Sacred Geometry charts the unfolding of number in space. It differs from mundane geometry purely in the sense that the moves and concepts involved are regarded as having symbolic value, and thus, like good music, facilitate the evolution of the soul.”

- Miranda Lundy

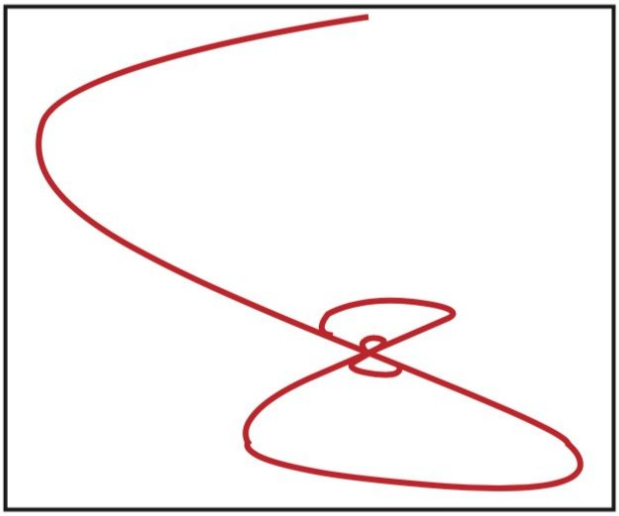
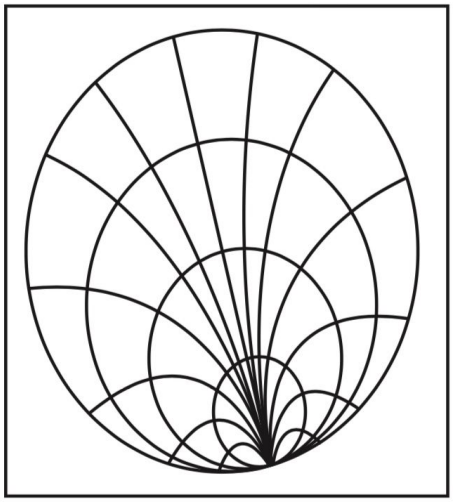


Figure 21 - The side view of the image above forming the number 8, a symbol of the universal and infinite dance.

The universal dance represents ‘Infinity’ and the Mobius strip.

Figure 22 - Illustration of the horocycles.



Back in two dimensions, drawn in black are the geodetic curved lines emanating from a ‘point at infinity’. Like throwing a stone in a pool, horocycles ripple from this ‘point at infinity’. Horocycles are ever expanding circular waves.

Similarly, the spiral exponentially expands and emerges from a Zero Energy Point. Each Zero Energy Point or ‘point infinity’ is an infinite source of potential energy connected with every other surrounding Zero Energy Point in the energetic grid of the Flower of Life.

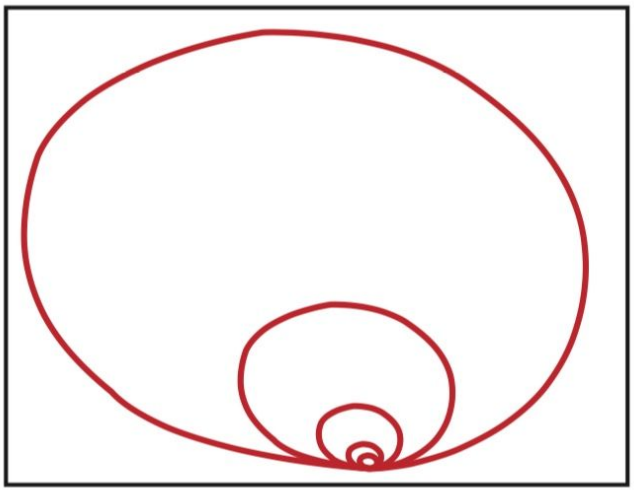


Figure 23 - Top view of the Golden Spiral image above forming Golden Horocycles from a point at infinity.

The properties of hyperbolic geometry for a point at infinity are defined through Golden Horocycles centered at this point with a factor growth of the exponential powers of the Golden Ratio Phi (Φ).

7. Vortex - written by Salah-Eddin Gherbi

Vortex or spiral energy connects everything in the universe through the divine blueprint. Chi or prana life force energy emanates from Zero Energy Points around an axis line creating an energetic grid that resonates infinitely through all the potential points.

Figure 24 - Spirals from Newgrange in Ireland.

The symbol of the spiral has been found in many rock carvings and demonstrates a knowledge concerning the manifestation of consciousness itself. This is what connects each living being, resonating through the grid of etheric vortexes beyond the physical world.

Figure 25 - A snail's shell.

The snail's shell shows the pattern of spiral energy flowing from a Zero Energy Point. At the birth of a snail, a Golden Spiral comes into existence through the mathematics of the divine blueprint. It shows the Fibonacci Spiral an approximation of the Golden Ratio Phi (Φ).

Ancient civilizations believed that the universe consisted of a vibrating ocean of energy called the ether. Their world of matter didn't exist as separate particles. Their knowledge was based on the self organization of the ether through the alchemy of consciousness. They were aware of standing wave interferences appearing in nature and were using devices such as stone circles to tap into the etheric energy in a practical way.

The ether acts like a superfluid organizing itself through an arrangement of vortexes. It favors the connection of all things. The geometric patterns resulting from Sacred Geometry demonstrate how the vortexes could be organized in a structured way. The vortexes could be structured to form the five Platonic solids in a sphere. These standing quantum wave interferences in the ether could be formed by using sound waves within the volume of a sphere. In the 1950s, Dr. Hans Jenny demonstrated through cymatics the formation of the Platonic solids within a vibrating sphere of water.

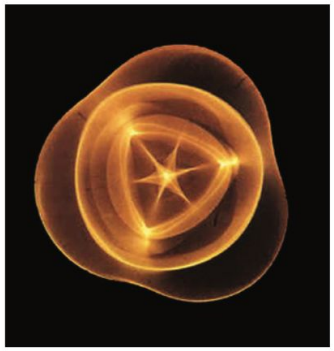


Figure 26 - The star tetrahedron formed.

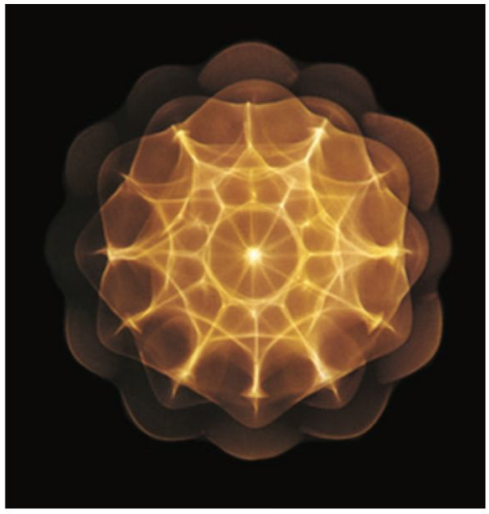


Figure 27 - The icosahedron formed.

The vortexes can be arranged in twos, threes, fours, and so on to form structured geometric patterns.

The sphere is a geometric container showing how the ether behaves and organizes the four fundamental interactions of Electromagnetism (expansion), Gravity (contraction), Strong and Weak Nuclear forces (cohesion of matter) from microcosm (subatomic particles) to macrocosm (celestial heavenly bodies).

The vertex positions formed are at stand-still and could be called a standing wave structure.

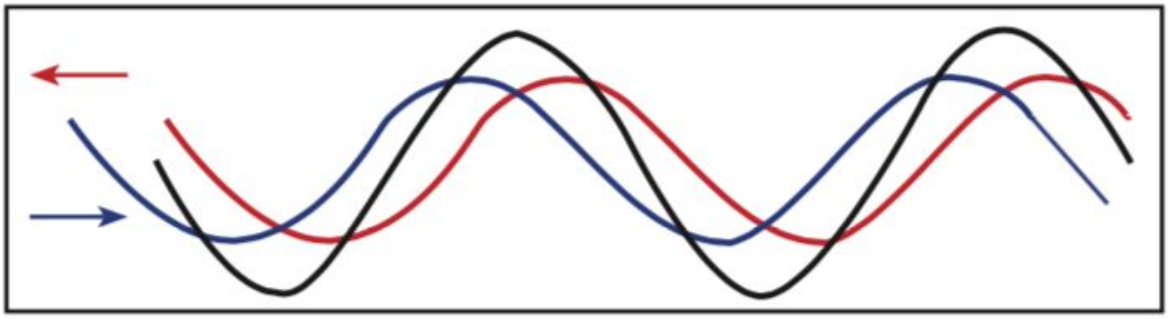
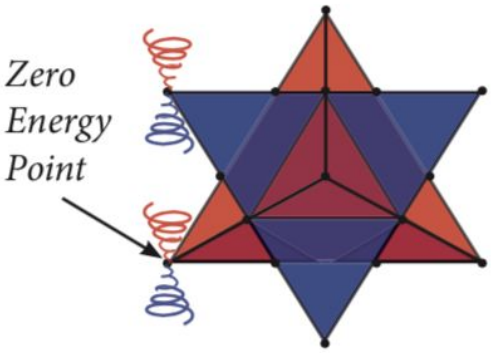


Figure 28 - A standing wave.

A standing wave is the sum of two propagating waves traveling in opposite directions.

Figure 29 - The star tetrahedron and the Yin and Yang Golden Spirals.



Each vertex of the star tetrahedron in three dimensions is a Zero Energy Point from which the dance of Yin and Yang operates and expresses a double vortex in opposition.

The ether self organizes at the quantum level forming structured geometric patterns. Universal consciousness behaves like sound waves (standing wave interference) mapping out the geometric patterns of the platonic solids in a spherical volume. The two opposing propagating waves are the two Yin and Yang vortexes linked by a Zero Energy Point.

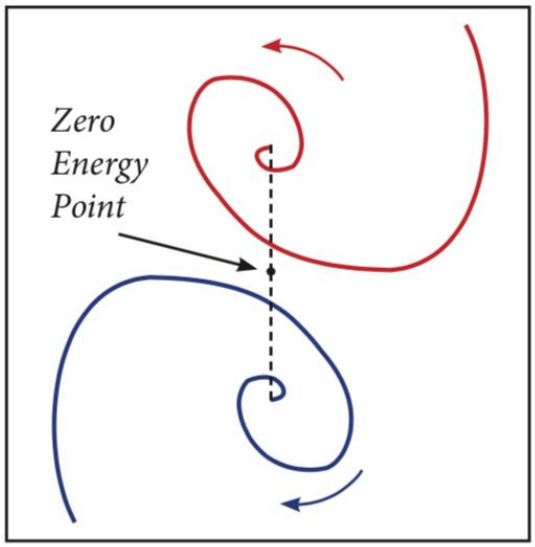


Figure 30 - Yin and Yang Golden Spirals from a three dimensional view displayed in Cartesian coordinates.

With the principle of Yin and Yang there are two Golden Spirals in opposition. One is going upward, rotating counter-clockwise (Yang, positive, expansion) and the other is going downward rotating clockwise (Yin, negative, contraction).

The above and following graphs have been plotted from the equation of the Golden Spiral. The red Golden spiral is going upwards with a counter-clockwise expanding motion representing Yang energy. The blue Golden Spiral is going downwards with a clockwise contracting motion representing Yin energy. Figure 30 is a three dimensional view of the Yin and Yang Golden Spirals in opposition cartesian coordinates. Figure 31 is the top view of Figure 30 showing the universal dance of Yin and Yang vortex energy.

“The world around us is a world of numbers that spell life and harmony. They are organized by the geometry of figures, all related to one another according to a sublime order, into dynamic symmetry. Glimpses into this magnificent kingdom form the basis of all our knowledge and it seems that in this domain the ancient civilizations had gone further than modern science.”

- Paul Jacques Grillo

The following images have been plotted from the equation of the Golden Spiral.

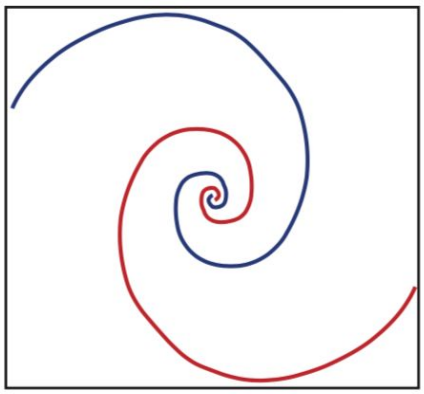


Figure 31 - Yin and Yang vortex energy from a two dimensional view

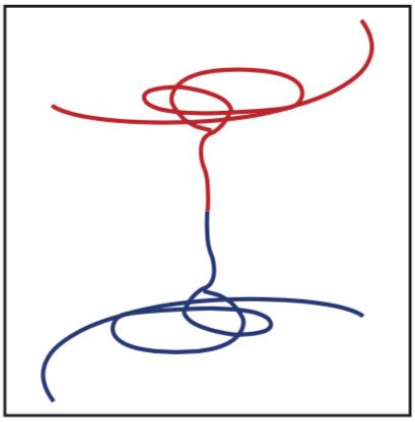


Figure 32 - Golden Spirals with spin effect from a three dimensional view

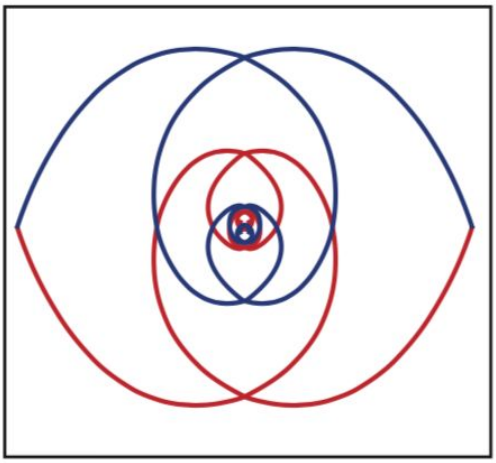


Figure 33 - Top view of the above image displaying a Fibonacci sunflower pattern.

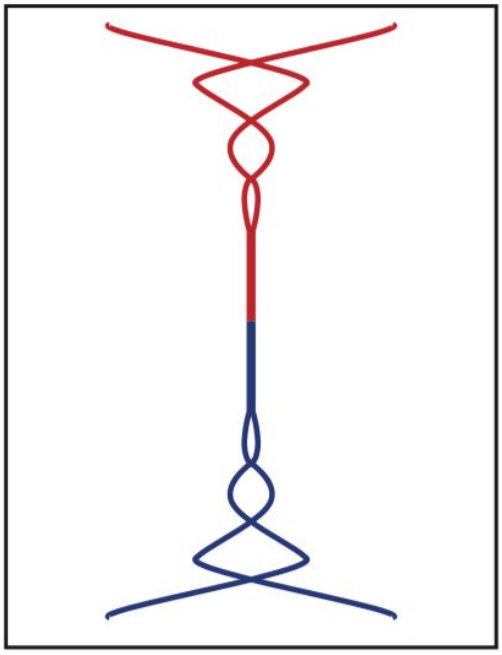


Figure 34 - Side view of the above image showing opposing waves emerging from a Zero Energy Point.

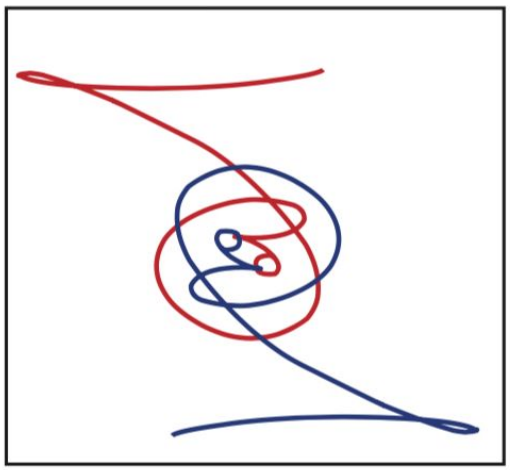


Figure 36 - A three dimensional view of Yin and Yang Golden Spirals displayed in Spherical coordinates

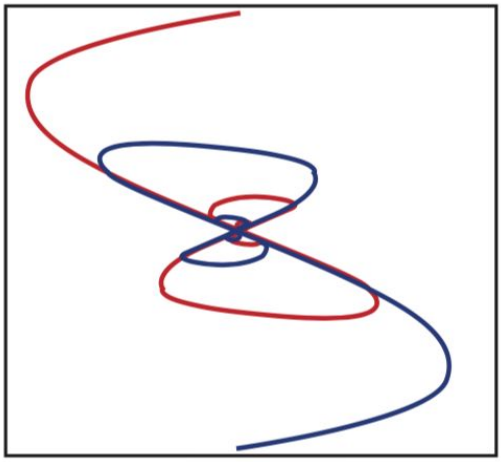


Figure 37 - ‘Infinity’ or the number 8, side view of the above image.

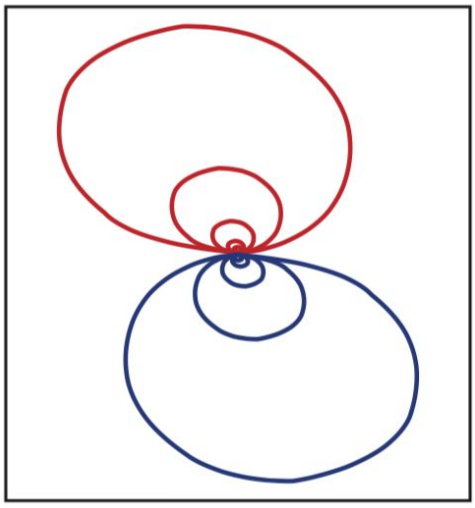


Figure 38 - Golden Horocycles of Yin and Yang resembling a magnetic field. Top view of the above image.

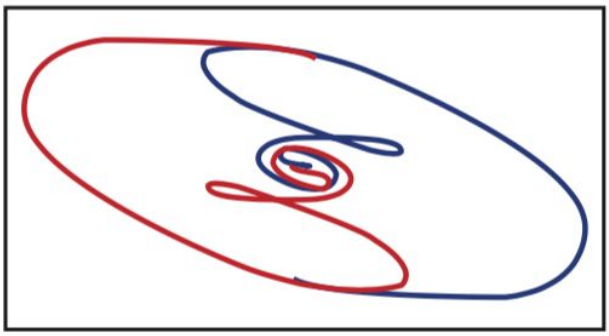


Figure 39 - Three dimensional side view of the above image displaying a Yin and Yang symbol.

8. The Divine Proportion - written by Salah-Eddin Gherbi / the creator of www.goldennumber.net

Mathematics of Phi, 1.618..., the Golden Number

Phi, Φ, 1.618…, has two properties that make it unique among all numbers.

If you square Phi, you get a number exactly 1 greater than itself: 2.618…, or $\Phi^2 = \Phi + 1$.

If you divide Phi into 1 to get its reciprocal, you get a number exactly 1 less than itself: 0.618…, or $1 / \Phi = \Phi - 1$.

Figure 40 - These relationships are derived from dividing a line at its golden section point, the point at which the ratio of the line (A) to the larger section (B) is the same as the ratio of the larger section (B) to the smaller section (C).

This relationship is expressed mathematically as:
A = B + C, and
A / B = B / C.
Solving for A on both sides gives us this:
B + C = B^2/C
Let's say that C is 1 so we can determine the relative dimensions of the line segments.
Now we simply have this:
B + 1 = B^2
This can be rearranged as:
B^2 – B – 1 = 0
Note the various ways that this equation can be rearranged to express the relationship of the line segments, and also Phi's unique properties:
B^2 = B + 1
1 / B = B – 1
B^2 – B^1 – B^0 = 0
Now we have a formula that can be solved using the Quadratic formula. This formula allows you to solve a quadratic equation for an unknown x, with a, b, and c as constants.
A quadratic equation has this form:
ax^2 + bx + c = 0

The solution to this is found with the quadratic formula:
x =[-b ± (b^2 - 4ac)^(1/2)]/(2a)
So our formula for the golden ratio above (B^2 – B^1 – B^0 = 0) can be expressed as this:
1a^2 - 1b^1 - 1c = 0
The solution to this equation using the quadratic formula is (1 plus or minus the square root of 5) divided by 2:

(1 + √5) / 2 = 1.6180339… = Φ
(1 – √5) / 2 = -0.6180339… = -1/Φ

The reciprocal of Phi (which is normally denoted with an uppercase P), is known often as phi (which is spelled with a lowercase p).

Phi and phi can also be expressed in all fives as:
5 ^ .5 * .5 + .5 = Φ
5 ^ .5 * .5 - .5 = 1/Φ

The use of the Greek letter Phi to represent the golden number 1.618 is generally said to acknowledge Phidias, a 5th century B.C. sculptor and mathematician of Ancient Greece who studied Phi and created sculptures for the Parthenon and Olympus.

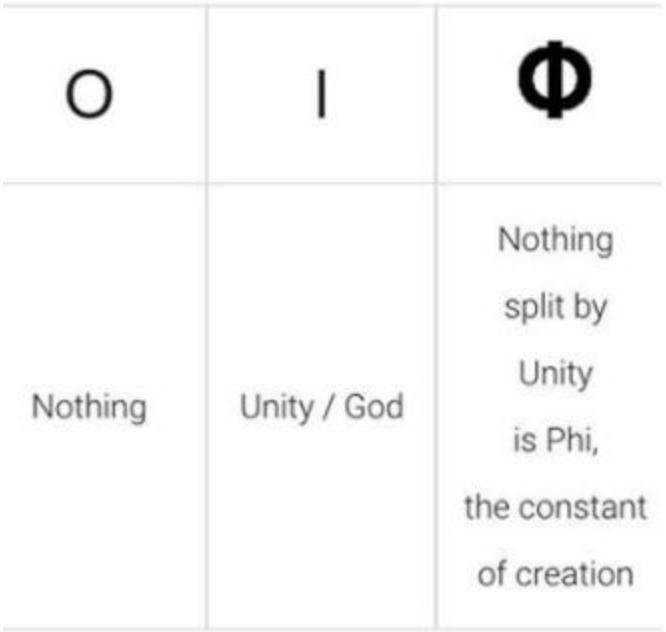


Figure 41 - Is there meaning hidden in Phi, the symbol for the Golden Number?

The central message from scripture of all of the major monotheistic religions is that God is One, who created the universe from nothing, splitting nothingness into offsetting forces and elements.
Curiously, the mathematical constant of 1.618.. that is found throughout creation is represented by the symbol Phi, which is the symbol 0 for nothing split in two by the symbol 1 for unity and one.
Could this be the meaning behind the symbol Phi? Adding Unity to nothingness produces the Fibonacci series, which converges on Phi. Now add God to the void, or Unity to Nothing.
In other words, add 0 plus 1 to get 1, and then follow this pattern to the Infinite. This is the Fibonacci sequence. 0,1,1,2,3,5,8...The ratio of each number in the series to the one before it converges on Phi as you move towards infinity ∞.

The Golden Proportion is analogous to God's relationship to creation

The Golden Section, or Phi, found throughout nature, also applies in understanding the relationship of God to Creation. In the golden section, we see that there is only one way to divide a line so that its parts are in proportion to, or in the image of the whole:
The ratio of the larger section (B) to the whole line (A) is the same as the ratio as the smaller section (C) to the large section (B).
Only "tri-viding" the whole preserves the relationship to the whole.
And so it is with our understanding of God, that we are created in His image. Not by dividing the whole, but only by tri-viding the whole does each piece retain its unique relationship to the whole.
Only here do we see three that are two that are one.
The Book of John begins with these words that capture the essence of this:
"In the beginning was the Word,
and the Word was with God,
and the Word was God."

Phi as an insight to deeper spiritual connection and oneness

$$\Phi = 1 + (1/Xn), \text{ e.g.,}$$

$$1+\cfrac{1}{1+\cfrac{1}{1+\cfrac{1}{1+\cfrac{1}{1+\ldots}}}}$$

or

$$\phi = \sqrt{1+\sqrt{1+\sqrt{1+\sqrt{1+\ldots.}}}}$$

Figure 42 - Phi can be calculated with continued fraction expansion of the number 1, as shown.

Miika Kuisma observed that the act of "part of the whole adding the whole onto itself" can be thought of as a "mathematical way of describing conscious recognition of being part of the whole."
In application, this would suggest that "when someone sees himself/herself as part of the world without personal attachment to it, and stays firmly in that perspective, then he/she will also come into a harmonic relationship with the world. One cannot help but to become in Phi relationship with the nature. This could suggest even a healing process."

The teachings of most religions express the thought that part of God is within each of us and that we are created in His image. The pervasive appearance of phi throughout life and the universe is believed by some to be the signature of God, a universal constant of intelligent design used to assure the beauty and unity of His creation.

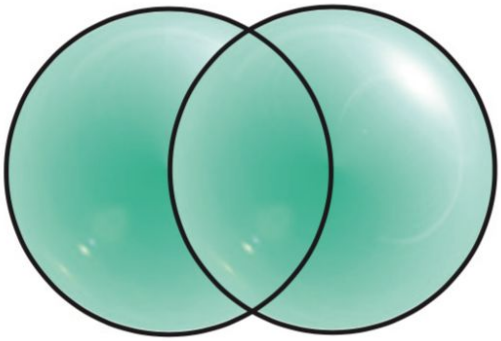
The Divine Proportion Phi (Φ) is a natural manifestation in the core of universal consciousness and is related to some remarkable harmonic numbers such as 72, 108 and 216. Numbers are the language of consciousness creating the fundamental blocs of geometry built within the Flower of Life.

Universal consciousness works through standing quantum wave interferences within a sphere. The vortexes organize the ether and produce specific geometric patterns according to particular frequencies.
The sphere is directly related to the torus topologically and is the fundamental geometric shape responsible for spin with torsion effect and presence of curvature.

Figure 43 - The sphere.

In three dimensions, the Flower of Life could be interpreted as a grid of spheres overlapping each other. When a sound is produced the sphere is directly affected by vibration.

The interconnection of these spheres is expressed through the fact that they are overlapping and not separate from each other. If a sound is affecting a sphere, its neighboring spheres will also be affected.



When a vibration is emitted from anywhere in the universe, whatever its nature, the whole interconnected grid is affected.

Figure 44 - The Vesica Piscis.

The Vesica Piscis represents two overlapping spheres from a three dimensional point of view.

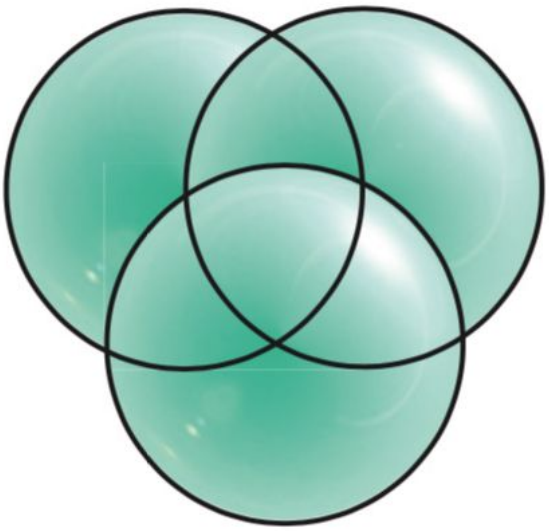


Figure 45 - The Tripod of Life

The Tripod of Life made of three overlapping spheres is a sacred symbol and carried through the ages from ancient civilizations.

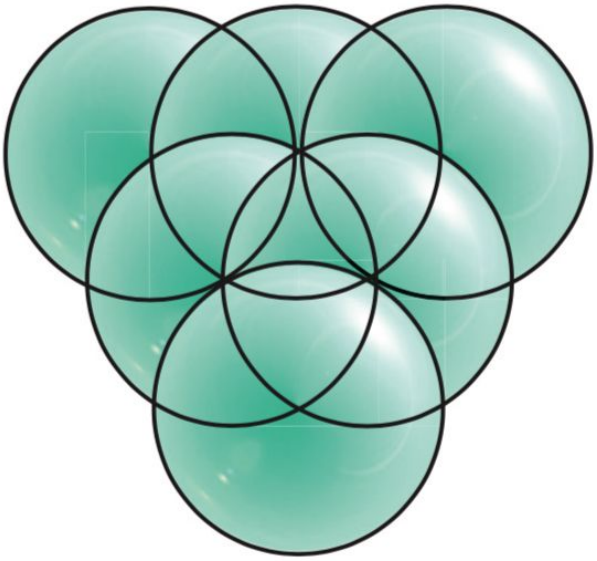


Figure 46 - Six spheres.

A grid can be built from further overlapping spheres. The Flower of Life begins to appear in two dimensions.

According to the German psychologist Adolf Zeising (1810–1876), the golden ratio was expressed in the arrangement of plant parts, in the skeletons of animals and the branching patterns of their veins and nerves, as well as in the geometry of crystals.
This proportion is the fundamental ratio found in Nature.
Since 1991, several researchers have found connections between the golden ratio and human genome DNA.

What are the natural numbers related to the golden ratio?
Any regular polygon can be based upon the constructibility of right triangles.
For a regular polygon (N-sided) and its fundamental right triangle, angle a=180/n°.

By using the Trigonometric functions (cosine, sine and tangent), the natural numbers are the angles when projected on a specific axis, it results a proportional length (or inversely) to the golden ratio with an integer constant multiplier (or an integer constant divisor).

For example, for the pentagon, a regular pentagram colored to distinguish its line segments of different lengths. The four lengths are in golden ratio to one another.
The angles involved are 18, 36, 72 and 108.

The projection of these natural angles by using the Trigonometric Functions reveals the golden ratio:
Sin 18° = Cos 72° = 1/(2φ)
Cos 36° = |cos 108°| = φ/2

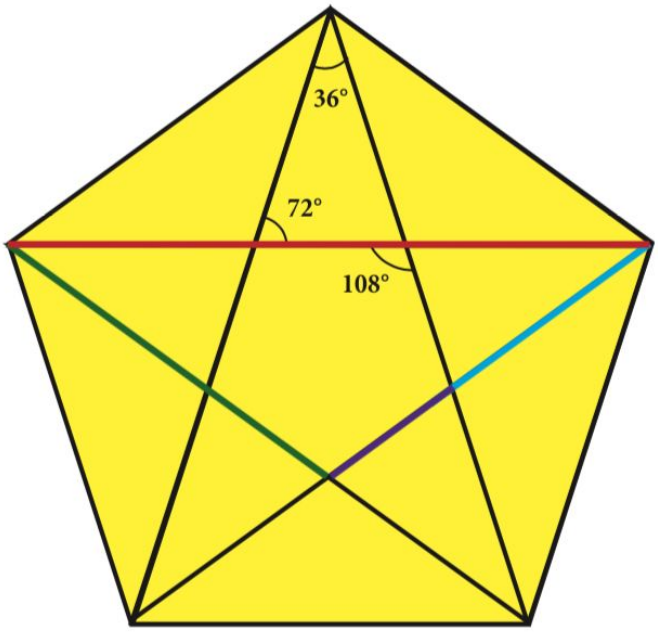


Figure 47 - The pentagram.

Red / Green = Green / Blue = Blue / Purple = Phi (Φ)

The angles of the pentagram are 36, 72, and 108. The operation of the trigonometric functions cosine and sine on them result in numbers proportional to the Golden Ratio.

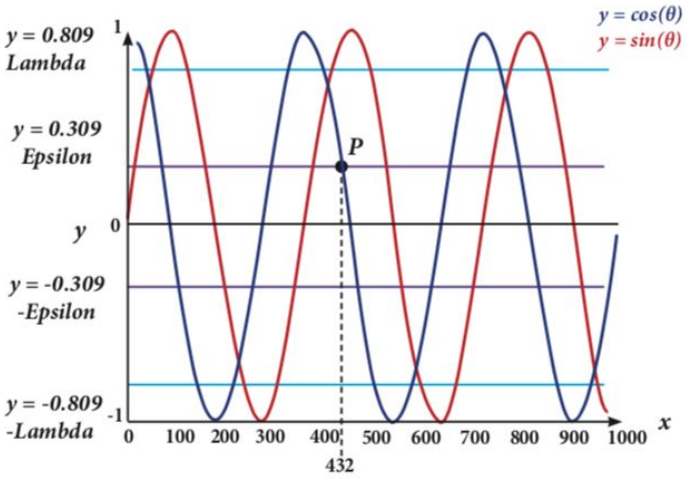
Figure 48 - Natural pentagrams from top left clockwise; flower, star fruit, starfish, cross section of an apple.

The Golden Ratio is found in the pentagram, a symbol of life and growth. Through the operation of cosine, Phi divided by two gives a remarkable angle of 108.

Figure 49 - Many other angles could be involved to give the same proportional length.

*All of these angles are simply intervals of 180 degree rotation, but scaled to a truncated base. [180->18, 360->36, 540->54, 720->72, etc.]

This is a major implication linking the Golden Ratio to quantum spin which will be expanded on later.



A program realized with the Software Matlab gives a list of these natural wave numbers, which could be called the list of "9".
The sum of the numbers of each one of them gives 9. For example, the number 432, 4+3+2 = 9, or 972 = 9+7+2 = 18 and 18 = 1+ 8 = 9.
There are four equations when considering the values of both plus and minus.
y = +- (phi/2)
y = +- 1/(2*phi)
Harmonic digit root numbers are at the intersection points between the equations (y), cosine (blue), and sine(red).

18	36	54	72	108
126	144	162	198	216
234	252	288	306	324
342	378	396	414	432
468	486	504	522	558
576	594	612	648	666
684	702	738	756	774
792	828	846	864	882
918	936	954	972	

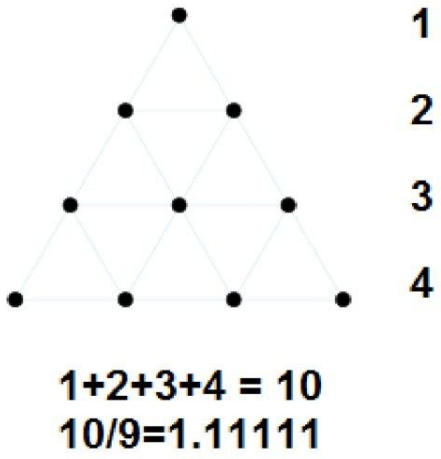
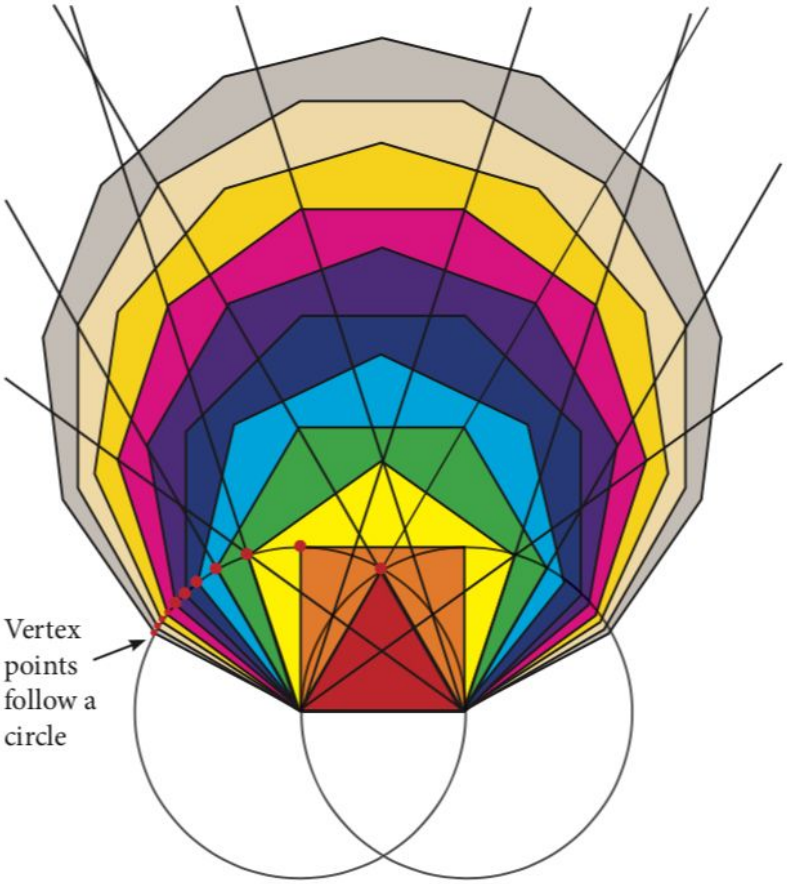


Figure 50 - The list of Golden Ratio harmonic numbers are all divisible by the number 9, which happens to be the number of triangles in the Tetractys found in the Flower of Life. The Tetractys also contains another key number related to the golden ratio.

The number of points could give the number of vertices of a regular polygon.
Within the Tetractly, the polygons built are the triangle (1+2=3), the square (1+3=4), the pentagon (1+4=2+3=5), the hexagon (4+2=1+2+3=6), the heptagon, the octagon, the nonagon and finally the decagon (1+2+3+4=10).

The decagon is the stage of completeness as the number 10 is also closely related to the golden ratio.



Regular polygons created by the Vesica Piscis all share an edge length of the radius of the circle. Red dots mark the corners (vertexes) of each polygon following the path of a circle.

Figure 51 - Geometry emanates from the center of the Vesica Piscis.

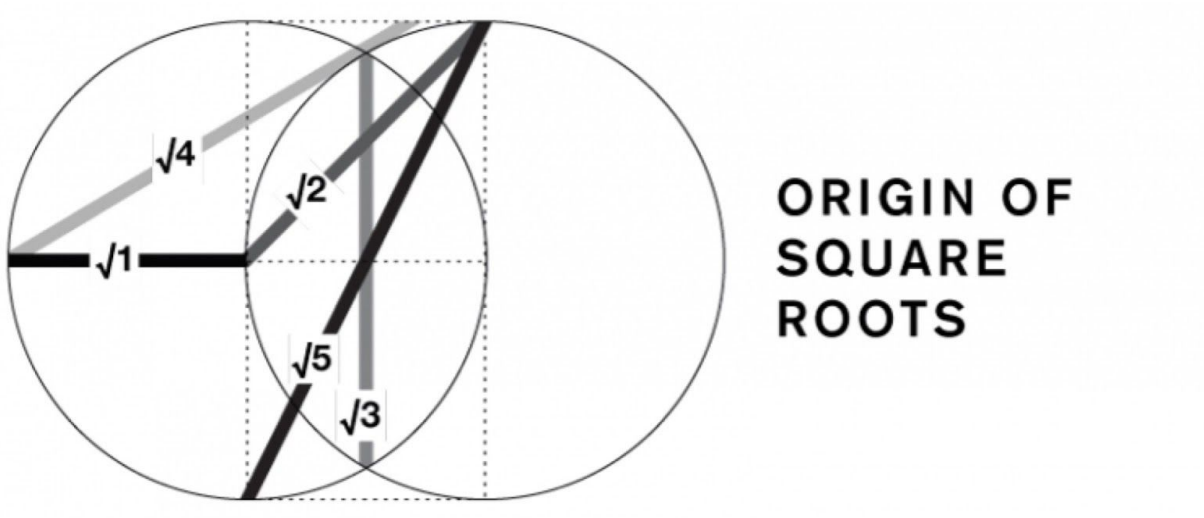
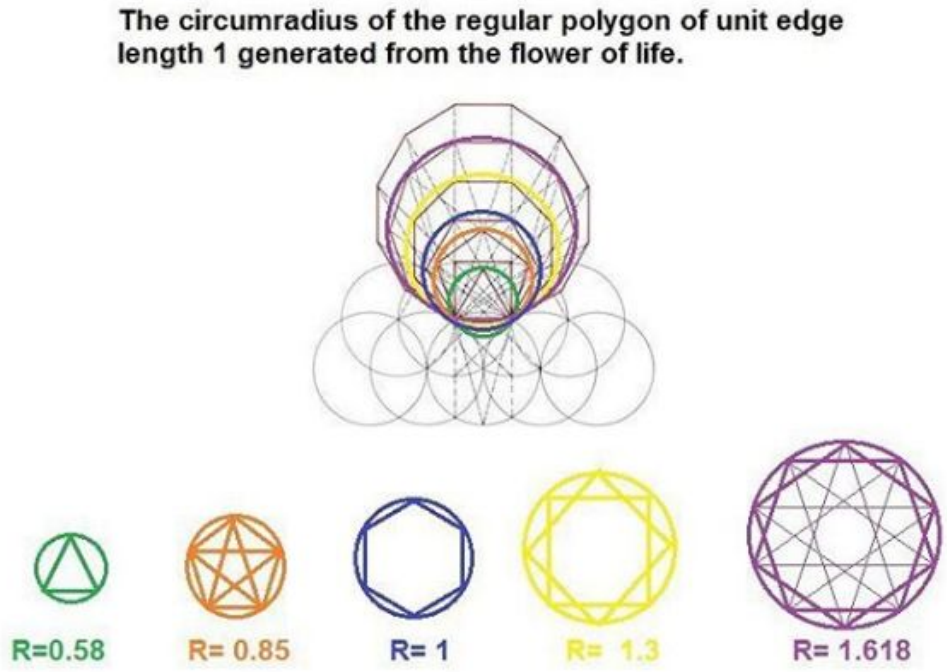


Figure 52 - The Vesica Piscis reveals unit interval square roots.



In geometry, the circumscribed circle or circumcircle of a polygon is a circle which passes through all the vertices of the polygon. The center of this circle is called the circumcenter and its radius is called the circumradius.

Figure 53 - If we consider these regular polygons of unit edge length 1. Then, the circumradius of the decagon is exactly equal to the golden ratio phi 1.618. This is also the case if we consider the generation of regular polygons from the flower of life with the same unit edge length 1, as the picture shows.

The decagon can be built with two pentagons interlocked. Then, the pentagon having 5 vertices is the polygon related to the golden ratio, the Divine proportion. The numbers 9 and 10 are two important numbers related to the Divine proportion and could be used in the calculations to understand the connection between the factor time and the angle (the factor length) of a regular polygon.

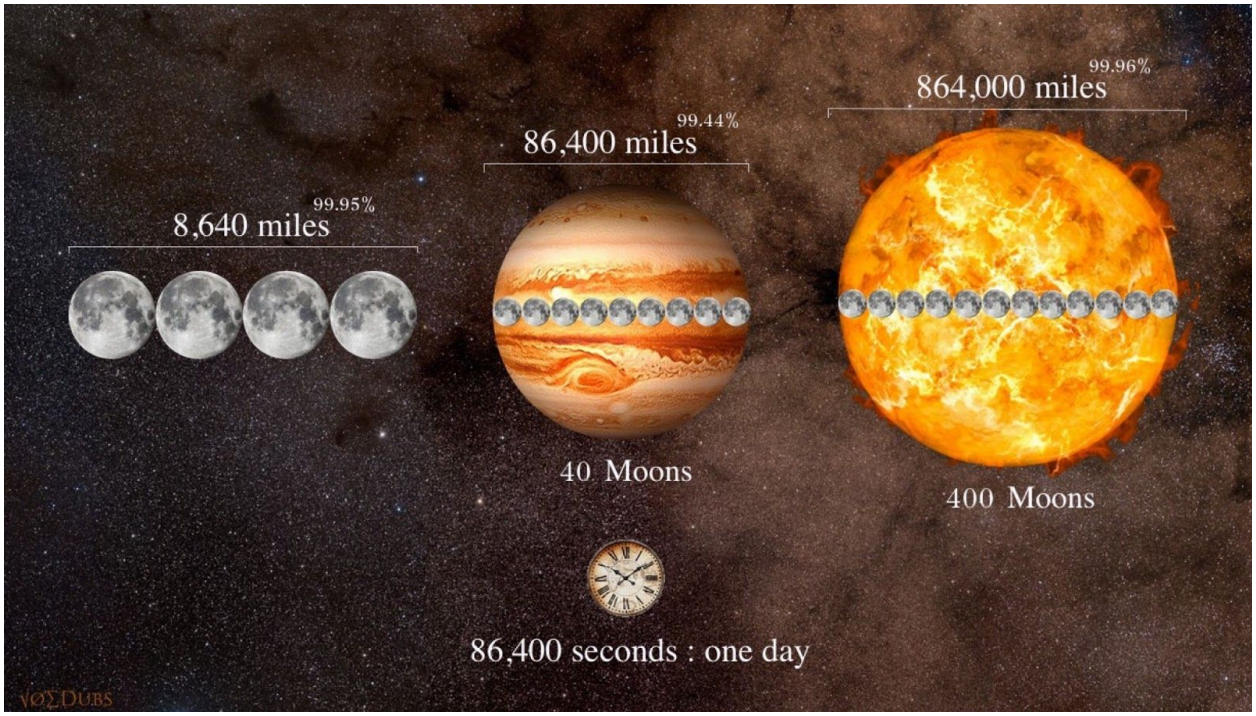


Figure 54 - The convoluted universe follows certain mathematical laws or fractal codes based on the golden ratio. For example, if we look more closely at the list of the natural numbers giving the number 9, the number 864 (8+6+4=18, 1+8=9) is related to a factor of spacetime. In 24 hours, there are 86400 seconds, this is also the diameter of Jupiter in miles, with the diameter of the sun being 864000 miles. Only a factor 100 and 1000 from 864, respectively. Another example, the number of years of the precession of the equinoxes of Earth is 25920, the number related to it in the list is 2592 (2+5+9+2=18 and 1+8=9), only a factor 10.

Pythagoras had the intuition that geometry was related to Music and numbers, and that it was more the expression of the Harmony of the Spheres in our Solar System. Actually, it would be the expression of the Harmony of Consciousness, as the Consciousness units (spheres) can be quantified through the flower of life. Music would be everywhere and harmoniously played. There would be harmonious Music from the planets themselves in our Solar System although there is no possibility to hear anything in our physical realm, inaudible for human ears.

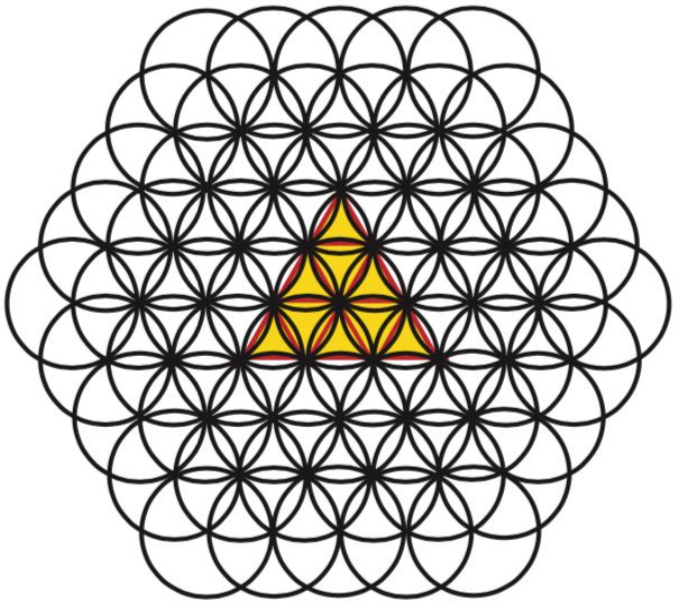


Figure 55 - This geometry; The Tetractys, an equilateral triangle from which any geometric pattern is generated, is made of 9 smallest equilateral triangles and it can be found in the flower of life.

The rows can be read as the ratios of 4:3 (perfect fourth), 3:2 (perfect fifth), 2:1 (octave), forming the basic intervals of the Pythagorean scales.

The Universal Consciousness interconnects all things from the geometric pattern of the flower of life through the vortex path. The vortex path is the fundamental flow rotating on an axis line where life force, chi energy, prana, or the zero point energy is in resonance with Infinity.

The Ancient civilizations believed that the universe consists of a vibrating ocean of energy, the ether. Consequently, the world of matter didn't exist as separate particles, but as the Alchemy of Consciousness, or the transformation of the ether resulting from a self organization of the ether itself through the standing quantum wave interference.

The symbol of the spiral has been found in certain sacred sites, and shows the Ancient knowledge about the manifestation of Consciousness itself. The spiral is a better understanding about how Consciousness interconnects everything, and how it could be possible for a spiritual being, or even a device, to be in resonance with the grid of vortexes from beyond the physical plane.

Another example through nature, the shell of a snail shows the pattern of the flow of energy in resonance and coming from a zero point. To give birth to the snail, Consciousness left the blueprint of the golden spiral. The golden spiral is the fundamental geometry found everywhere in nature, and is consequently an important geometry to understand how Consciousness manifests itself.

To begin with this approach, it is important to make a connection with the vortex path and sacred geometry, as the latter represents the overlapping circles, the energetic grid of Consciousness structured neatly. In this grid, each point is a zero point in which life force is likely to manifest itself.

9. The Platonic Solids

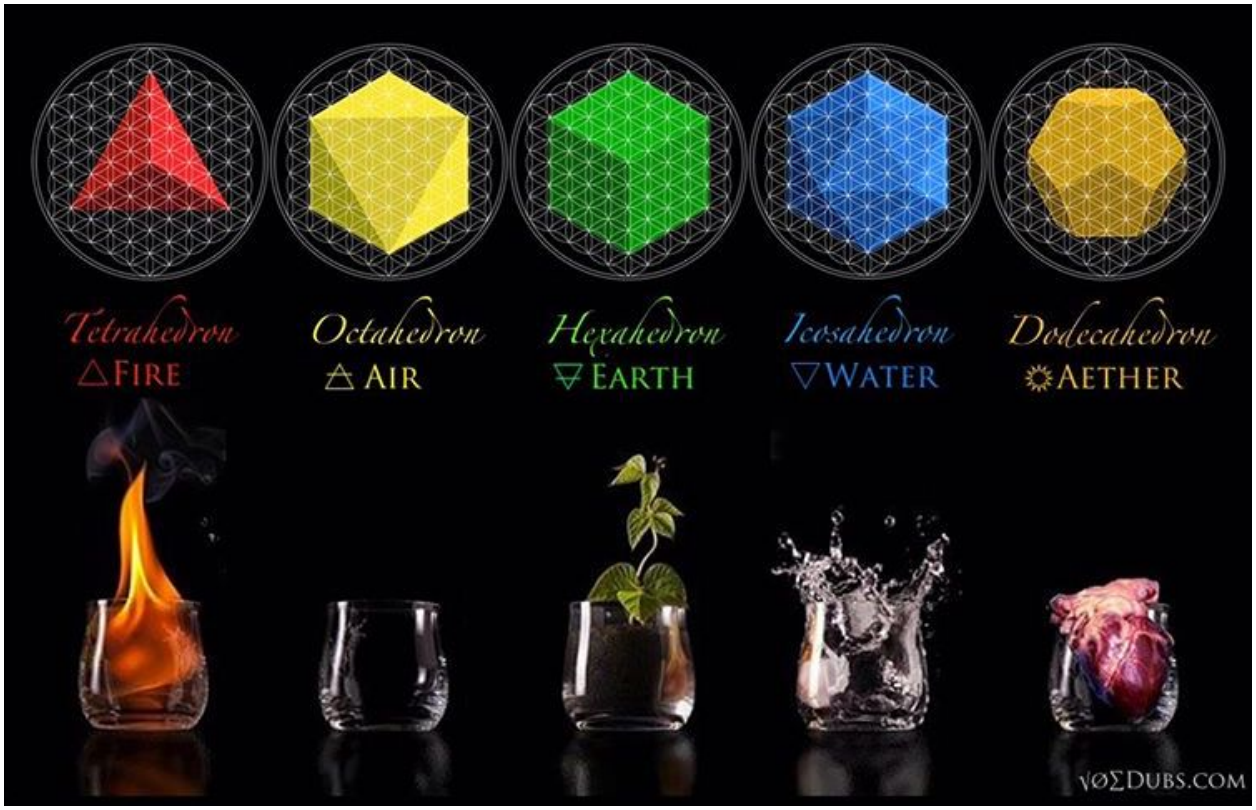


Figure 56 - The Platonic solids overlay with the flower of life pattern.

“Everything is Formed by Vibration and Geometry” - excerpt written by Enoch Tan

Scatter some very fine sand over the head of a drum. Then take a tuning fork and strike a note just above the drum head causing it to vibrate. The sand would shift and assume a geometrical figure corresponding to the particular note that was played. When another is sounded, the sand will shift and assume another figure. This shows that every vibration produces a corresponding geometric form. Form is the organization of energy at certain rates of vibration.

There is no solidity in the universe. A form that appears solid is actually created by an underlying vibration. Vibrations express themselves in corresponding geometrical figures and in this way build up crystals that are the expression of vibration.

Crystals collectively form a body of an element according to its particular vibration. The forms of snowflakes and faces of flowers take on their shape because they are responding to some sound in nature. Crystals, plants, and human beings are music that has taken on visible form.

There are five perfect three dimensional forms. The tetrahedron, hexahedron, octahedron, icosahedron, dodecahedron. They are known as the Platonic Solids and are the foundation of everything in the physical world. The entire Periodic Table of Elements and literally everything in the physical universe is based on these five forms.

There is a precise way that the energy of Creation organizes itself. Every natural pattern of growth or movement conforms inevitably to one or more geometric shapes. These patterns and codes are symbolic of our own inner realm and the subtle structure of awareness.
Fire (plasma) is associated with the tetrahedron, Earth (solid) with the hexahedron, air (gas) with the octahedron and water (liquid) with the icosahedron.

Fire is sharp and stabbing like a tetrahedron. Air is made of minuscule components that are smooth like an octahedron. Earth is solid and tessellates Euclidean space as a hexahedron. Water flows as if it is made of tiny little balls like an icosahedron. The four elements are made from the fifth element which is the universal matter. It is the dodecahedron.

In the Periodic Table, the protons in the nucleus of each element arrange themselves in concentric forms that have the shapes of the Platonic Solids. Each of the elements are most stable in a particular state of matter, often requiring significant amount of temperature changes in order to shift from one natural state to another. The Periodic elements can be classified as gaseous elements, radiant elements, liquid elements and solid elements. Air, Fire, Water and Earth.

The final form which contains the others within it is the dodecahedron. It is completed at element 46 which is palladium. Palladium is a catalyst, a substance that creates certain transformations only when it is present and not when it is absent. Lethal chemical compounds such as nerve gas, can be broken down by adding palladium which transmutes the lethal chemicals into safe substances. The dodecahedron is the pattern of pure life energy and therefore a basis of practical alchemy.

The last natural element on the Periodic Table is element 92 which is uranium. It is based on the form of two connected dodecahedra being torn apart, a rupture creating toxic nuclear radiation.
All man-made elements of the Periodic Table, from element 93 onwards, emanate potentially lethal radiation. Modern nuclear weapons and nuclear waste are directly related to manipulations affecting the core pattern of the dodecahedron. The dodecahedron pattern could create destructive effects if misused. The crust of our planet Earth has a dodecahedral pattern which makes it like a giant crystal.

Sound vibration creates geometric shapes. When sound is transmitted through physical mediums in the shape of monitored electronic frequencies, a low frequency produces a simple circle encompassed by rings, whereas a higher frequency increases the number of concentric rings around a central circle. If the frequency increases, the complexity of shapes increases and the number of elements becomes greater, to the point where tetrahedrons, mandalas and other sacred forms can be discerned.

Ultrasound is capable of interacting with physical elements to such an incredible degree. It can be aimed, focused and reflected almost like a light beam, and specific frequencies can be focused to cause certain kinds of molecules to vibrate while others nearby are left unmoved. The higher the frequency of ultrasound, the greater its ability to be directed. Such extremely high frequencies are known to affect the state of awareness and consciousness in humans. Ultrasound that is tuned in the Megahertz range also prevents damage to sensitive tissues, so its healing properties are used in treating muscular ailments.

A hologram (fractal) contains a blueprint of everything in its existence. Any change we make to any part of the hologram is reflected in the entire hologram. Consciousness is holographic. Our bodies, minds, souls and even our DNA all contain the unified blueprint of everything in the universe. Everything in nature exists because of the blueprints that are in the form of different geometric patterns. The quantum hologram holds that pattern.

Vibrations in the quantum hologram create geometric patterns and these patterns create rocks, trees, oceans, mountains, plants, animals and humans. The quantum hologram holds the blueprint of all possibilities that could ever take place, past, present, or future. We have the power to choose the blueprint, which already exists in the quantum hologram, that we want to activate in our lives.

Bio-Geometry is a science that deals with the effect of geometrical shapes on life functions and the design of shapes that interact with earth’s energy fields, to produce special pre-calculated effects on biological systems. Bio-Geometrical shapes, when designed or engraved on jewelry, have shown positive effects on the body’s energy field, and reduce the potential health hazards caused by cellular phones, computers and other modern appliances. In many ways the science and metaphysical discipline of Bio-Geometry provides one of the underpinnings to support what many know today as Feng Shui.

Elaborate geometries are used to alter states of consciousness. Crop circles contain special meaning. The Sacred Geometry within these formations is recognized by the subconscious, since all living creatures consist of geometrically shaped elements.

Sacred Geometry is a universal language. The purpose of it is to evolve the consciousness of mankind to a higher level. This way they are literally creating Heaven on Earth. As a result mankind is more consciously prepared to grow physically, mentally, emotionally and spiritually. We absorb the codes much faster in our subconscious by looking at them than by hearing or reading.

The essence of creation is geometry. Change the number of the parts of the atom, and its geometric shape changes which transforms it into a different element. Physical reality is governed by geometric arrays based on sound frequencies. Geometry is frozen music. Sacred geometry expresses the image of God. God is Geometry. We can know God by knowing the perfect design and order in the universe. We are vibrations of God's perfect design.

- Enoch Tan

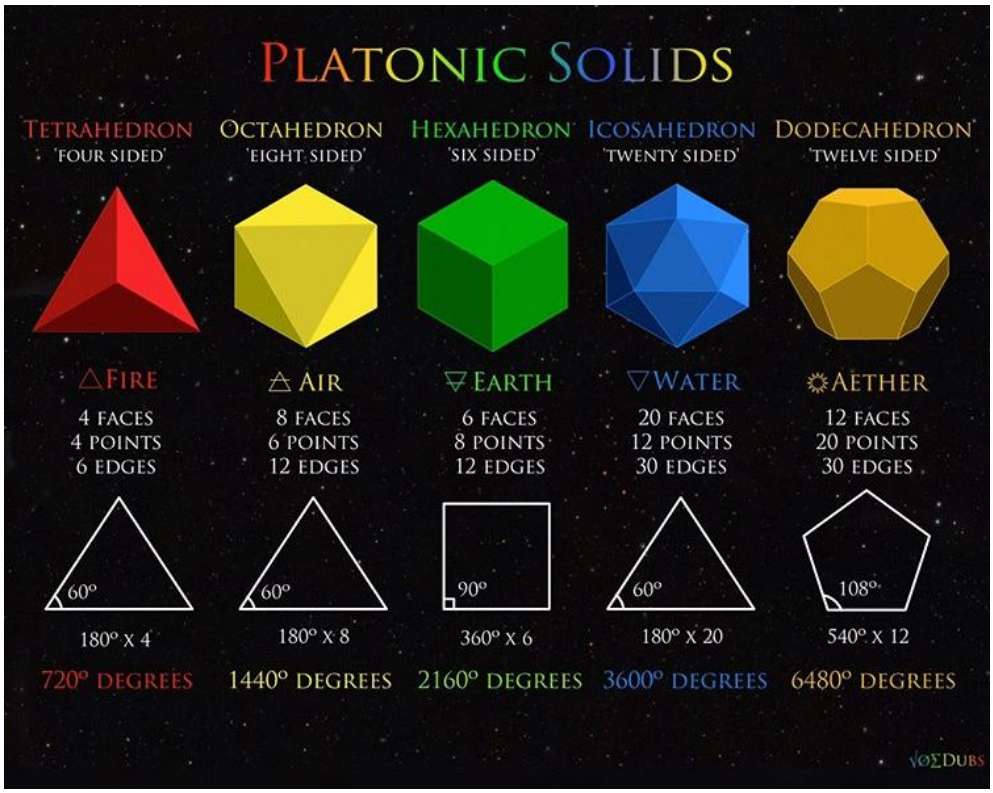


Figure 57 - The Platonic solids total angles all reduce to 9. For example (2+1+6+0 = 9)
The cube and octahedron are both manifested by the vertices of the star tetrahedron.
They are dual solids as their number of faces and points are mirrored.
The icosahedron and dodecahedron are also dual to one another.
The octahedron has 3 sided faces with 4 faces at each point, whereas the cube has 4 sided faces and 3 faces at each point. This pattern continues to the other duals where the icosahedron has 3 sided faces but 3 faces at each point, whereas the dodecahedron has 5 sided faces and 3 faces at each point. This is one of many ways the Platonic solids correlate to the Pythagorean 3 - 4 - 5

“The Platonic Solids” - excerpt written by Joe Dubs

The Platonic solids are 3 dimensional forms that nature uses to build itself.
The mental construct of reality seen in the form of geometry. There are only five of them, naturally, since it is this (phi)veness that generates life as we know it.

The Platonic, Pythagorean, or Perfect Solids: Let’s imagine you are on the inside of a sphere and are asked to make a bunch of different three-dimensional forms using only straight lines that all touch the surface of the sphere. You could make all kinds, an infinite amount actually. But if every line had to be of equal length, and all the shapes made had to be the same, you could only make 5 different ‘perfect solids’.

These have been coined the ‘Platonic solids’, for his namesake, Plato. Before his time they called them the Pythagorean solids because Pythagoras taught them in his mystery school. There is no original ‘inventor’ of these solids because they were not an invention. They were discovered, and it is debatable who first took notice.

Stone balls carved as these solids have been found in England and Scotland, dating back 5000 years. It is very likely the ancients knew about these geometries. As Manly P. Hall once wrote: “Mother Nature has shaken many civilizations from her back.”

These perfect solids are an intrinsic quality of our geometric reality. There is esoteric knowledge hidden in the way Nature structures itself, the most obvious being that there are five of these forms that create reality. There can be only five. You can only prove this to yourself conceptually.

To make 3D forms, first we need to start out with 2-D shapes. Two points on a piece of paper can’t make a shape, but three can, so the first shape is the triangle, the second is the square, and the third is the pentagon. The fourth shape is the hexagon but if you try to put a bunch of hexagons together to make a 3D form it just doesn’t work.. Only triangles, squares, and pentagons can be combined three dimensionally to create ‘Platonic solids’.

The five ‘Platonic solids’ total 14,400 degrees total in their angular measure. 144 is a very auspicious number, highly revered by the Ancients. It is also the 12th Fibonacci number.
The 3D geometry of the universe is based on these perfect solids. This knowledge was not invented, but discovered because it is inherent in all things. This geometry is the armature or structure of the matrix that makes up our reality.
The first ‘Pythagorean Triple‘ – 3-4-5 Triangle

3,4, and 5 are the first numbers that combine to form the first so called ‘Pythagorean Triple’, which obeys the rule ‘A squared plus B squared equals C squared’.

Figure 58 - The physical sizes of Earth and Moon encode the 3-4-5 triangle, which itself also encodes Phi.

If the Moon was pulled next to Earth the dimensions would create two 3-4-5 triangles on either side. The squares around Earth and Moon are 11 and 3, respectively.

Like our five senses there are five Platonic solids, each of which is made up of shapes that have 3, 4, or 5 sides. The tetrahedron is made up of 4 triangles (3-sided), the octahedron, 8 triangles. And the icosahedron has 20 triangles. The cube is composed of 6 squares (4-sided) and the dodecahedron is made of 12 pentagons (5-sided). Three-Four-Phive is reflected in the way nature structures itself, based upon the simplest 3D geometries in our reality.

In addition the Platonic solids also encode 3-4-5 in the way the shapes fit together. The tetrahedron, cube, and dodecahedron have three shapes at their corners. The octahedron, four. And the icosahedron has five shapes coming together at every point.

Figure 59 - Correlation between total angles of Platonic solids and the diameter of the Sun.

The angles of the perfect solids display a pattern that is broken with 5040, which is the mean radii of both Earth and Moon in miles. Adding up the total angles on the surface of each solid sums to 7920 degrees. The mean diameter of Earth is 7920 miles.

Is this really all just a coincidence?

There's too many coincidences for it to be all just coincidence.

Figure 60 - Correlation between integer multiplication, time measurements, total angles of Platonic solids and the diameters of the Earth and Moon.

10. Cosmic Correspondence - Mod 9 Vortex Math

There has to be some explanation for these remarkable cosmic correspondences. There is no shortage of material available online that reveals many more amazing correlations using these harmonic numbers.

The main factor that connects all of these numbers is that they are divisible by 9. In fact, all of these harmonic numbers are also directly proportional to the Golden Ratio through the trigonometric functions sine and cosine, as revealed earlier in this introduction.

The reason why we observe so many of these cosmic correspondences is because the standing quantum wave is utilizing the Golden Ratio harmonic numbers as a magnitude of scale for the expanding and contracting forces in nature. This is a central point of Professor Mohamed El Naschie's E - Infinity theory, and it can also be understood through Vortex Math.

It was suggested that the reason why the Golden Ratio harmonic numbers are all divisible by 9 is because it is the number of triangle units in the Tetractys found in the Flower of Life. In this book, we will use Vortex Math to understand more information about the Tetractys and E - Infinity's embedded string theory dimensions, revealing a much deeper and indisputable underlying correlation between the Golden Ratio harmonic numbers and the number 9.

Vortex Math is the study of the underlying geometric matrix formed by a universal 'Golden Spiral' that permeates all space. Vortex Math is perceived to be the language of the Divine Consciousness. The central point of this book is to show how Vortex Math can be used as a tool to uncover a numeric correlation between all things.

I will share a YouTube video introducing Mod 9 vortex math.

https://www.youtube.com/watch?v=lOlgAoXSfF0

This video shows how the angles of all regular polygons and also the angles when equally bisecting a circle all reduce to 9.

As interesting as this video seems, it is an example modular arithmetic, we are using base 10 and divisibility by 9 is the sum of digits. If you start with something divisible by 9 then...For polygons, the sum of the interior angles (n-2)180 is also divisible by 9.
Start with a different number that is divisible by 9 and observe the same angles reducing to 9. We could assume 378 degree and (n-2)189 for polygon, It would still work in the same way, however it is clear that using 360 degrees is much simpler for calculation than using 378 degrees, or other multiples of 9 which do not have as many integer divisors.

In the process of numeric reduction, every 9th number will always produce the same value when its digits are added together. The resulting value is typically called a digital root.
(9x2 = 18, 1+8 = 9, 9x3 = 27, 2+7 = 9)

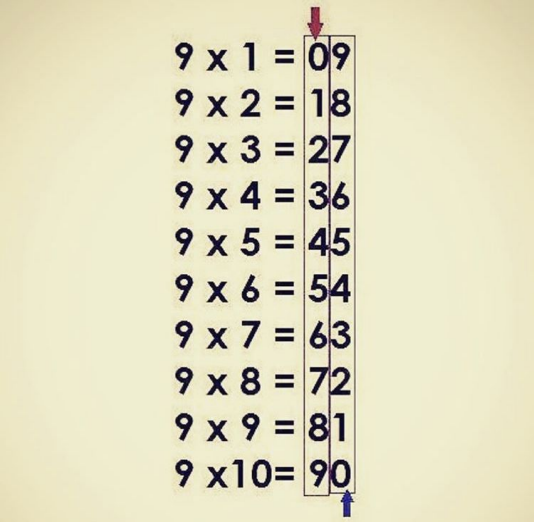


Figure 61 - When looking at the multiples of 9, notice how the resulting values are produced through a shifted pair subtraction pattern. (+1,-1)

(0,9) (1,8) (2,7) (3,6) (4,5) (5,4) (6,3) (7,2) (8,1) (9,0)

Once the right side reaches zero, another 9 replaces the zero and the same pattern continues.
90, 99, 108, 117...(9,0) (9,9) (10,8) (11,7)...

Our base 9 number system is not trivial, but fundamental; according to geometric qualities.

Every number from one to nine has a unique characteristic that defines its relationship to the other numbers.

Figure 62 - Placing these 9 digits evenly around a circle with 9 at the top allows you to compare the numbers to each other geometrically.

The main rule of Vortex Based Math is to reduce all multiple digit numbers to single digits.

Notice how each of the 9 sets of identical digital roots follow the same shifted pair subtraction pattern of (+1,-1).

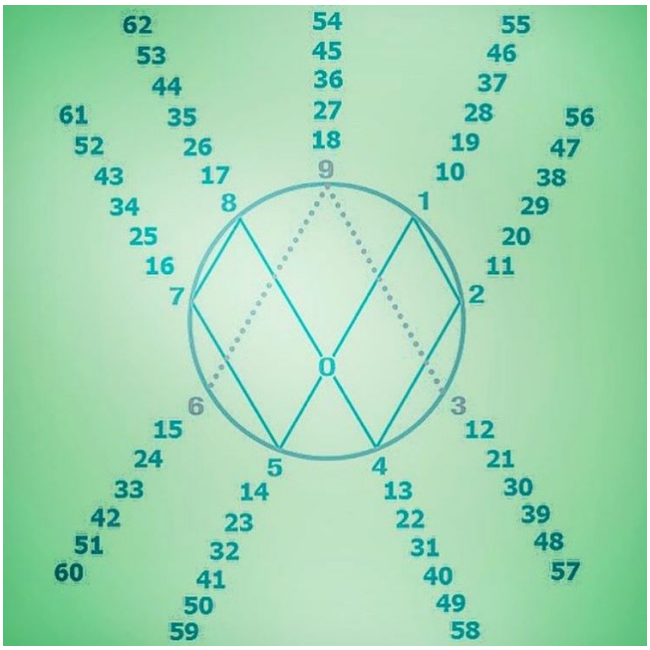


Figure 63 - What you see above is the roof of a 9 x 9 x 9 number matrix that is called ”The Cube seal“. It is made from multiples of 9 up to the number 8883. Shaded areas in the above picture show the location of numbers containing a 6.

The number 9 appears only once in the cube. All multiples of 9 which contain the number 9 are omitted. 9 displays itself on the cube as zero. Thus the number 306 can also be seen as 396. This base 9 cube seal can be interpreted as ”spirit” mathematics, which produces base 10 through shifted pair subtraction.

This cube has a horizontal pattern of (+1,-1), a vertical pattern of (+1,0,-1), a diagonal pattern of (+1,+1,-2) to the right and a diagonal pattern of (+1,-1,0) to the left when counting downwards.

We will continue to explore the properties of Mod 9 Vortex Mathematics in Part 2 of this book. The last two sections in Part 1 are continued introduction of the topics that will be covered in the rest of the book.

11. Physics unification is sitting right under everyone's noses - it just needs a change of perspective

This section is originally from www.reddit.com/r/holofractal/ and it also contains some edits for additional explanation.
www.reddit.com/r/holofractal/comments/5444s7/physics_unification_is_sitting_right_under/

Far away in the heavenly abode of the great god Indra, there is a wonderful net which has been hung by some cunning artificer in such a manner that it stretches out infinitely in all directions. In accordance with the extravagant tastes of deities, the artificer has hung a single glittering jewel in each "eye" of the net, and since the net itself is infinite in dimension, the jewels are infinite in number. There hang the jewels, glittering "like" stars in the first magnitude, a wonderful sight to behold. If we now arbitrarily select one of these jewels for inspection and look closely at it, we will discover that in its polished surface there are reflected all the other jewels in the net, infinite in number. Not only that, but each of the jewels reflected in this one jewel is also reflecting all the other jewels, so that there is an infinite reflecting process occurring.

This is the nature of the cosmos - here's how - let's think about the basics of how relativity and Einstein's field equations link with quantum mechanics.

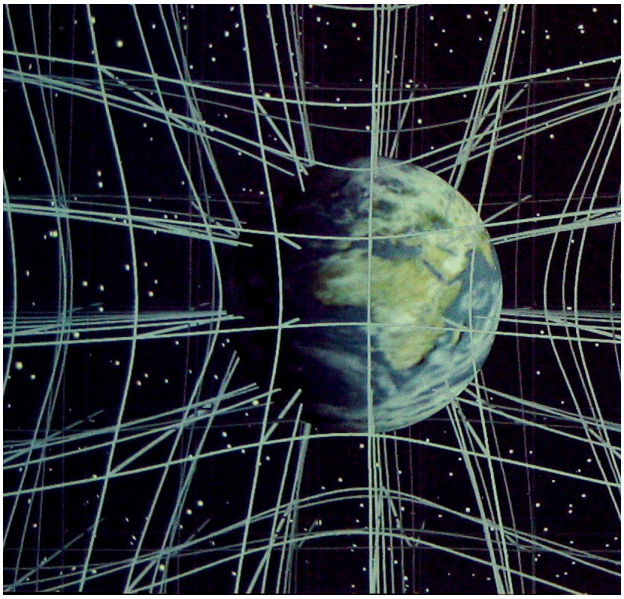


Figure 64 - Depiction of Einstein’s spacetime.

Einstein wrote equations to describe how the cubic grid structure of spacetime would behave under the influence of mass. This is simply a coordinate system that fluxes in response to matter. Imagine cubic lines of force, and imagine what would happen if we introduced mass, and the ensuing contracting that would occur.

However, there's something that's not immediately obvious. These equations were only solved when an infinity is introduced - creating our formal description of a black hole. Put simply, the black hole is massive or energetic enough for the cubic grid to ultimately become a single point - infinite curvature of spacetime causing 'singularity'.

What is also curious about this solution to Einstein's equations is that it's the equation is used to calculate orbitals for planets/suns/etc - even though it predicts a black hole in the center. It is said to be an approximation, but I'll tell you why it isn't.

Lets jump over to the basics of quantum mechanics.

Quantum field theory states that each and every point in spacetime is filled with field energy, such as the electromagnetic field. Since quantum theory requires fields to be quantized, each and every point in the field must be divided or sectioned/quantized into a harmonic oscillator, which is a fancy word that just means an energetic oscillation, which can be envisioned simply as a ball and spring exhibiting chaotic motion.

Imagine if you took an energetic bouncy ball and enclosed it so it was bouncing between two walls. This is one quantization. If you moved the walls further in towards the ball, say halfway closer, this would be a smaller quantization. The smaller quantization would mean a faster bouncing ball, or higher energy.

The smaller the 'piece' or section of the wave [or field] that you quantize, the higher the frequency, the higher the energy.

This leads to a formally infinite energy at each point in spacetime. There is no lower limit on the size of the quanta, thus there is no limit to the amount of energy.

However, Max Planck figured out that our Universe's energetic fields appear to work on a smallest quanta of a specific length, the planck length. This is how we figured out how much energy photons are putting out from light emitters - which was also giving an infinite amount of energy for ultraviolet radiation. But after quantizing the energy into planck length fluctuations of the planck mass energy - so that this light or energy was being sent in planck-cutoff sized packets, we were able to solve the UV catastrophe.

This led physicists to put a 'cutoff size' of the harmonic oscillator filled quantum field permeating all spacetime at the planck length - called renormalization - because we now know that the electromagnetic field is made up of planck-sized packets.

However, this still is absurdly more energy than we can directly observe. Using the planck length quantization we are still left with a harmonic oscillation energy of the planck mass which when multiplied by the amount that fit in a cubic centimeter (cm^3) of vacuum leaves 10^93 grams, orders of magnitude higher than what you would get if you compressed the entire observable Universe into a cubic centimeter.

This is said by some to simply be virtual and unreal - it's basically written off. We call it the cosmological constant problem or the vacuum catastrophe.

Where's all this energy?

So we have an infinity in the predicted field energy of the vacuum that's renormalized away, and we have an infinite curvature of spacetime solution to relativity that describes all gravitation. John Wheeler was one of the first to describe a geon, which is pure field energy so massive that it could keep itself together gravitationally, just like the Einstein field equations predict for a black hole surrounding a physical mass.

So all we need is to change our perspective on a few things to knit this all together.

The vacuum energy of the planck density is real.
Spacetime = the quantum vacuum = 10^93 grams/cm^3.

The vacuum is a series of overlapping geons, it's made of overlapping planck spherical units (PSU) of the planck mass. Each PSU being a spherical oscillation of light / electromagnetic energy whose simple field energy is massive enough to keep it gravitationally together, it's a black hole made of light. This black hole is a Kerr-Newman black hole, which gives it certain properties, one being that it could have differing quantum spin states, allowing it to essentially function as a bit of information.

This black hole / informational bit of energy is the quanta that links the infinities of Quantum Mechanics and relativity. Spacetime is the quantum vacuum, and these are not separate, spacetime is not simply an abstract coordinate system.

Now we have placed a black hole at each and every point in spacetime which is what the Einstein Field equations are showing us as the solution for mass/curvature. Spacetime is curved to infinity / looped back on itself infinitely at every point.

Everything is made up of these black holes. Spacetime is made of these black holes at an imperceptible ground state. Everything else is a different dynamic of these black holes conjoining, coalescing, and spinning. Like waves and vortices in water.

But how can we reconcile the fact that we can’t clearly see the 10^93 grams/cm^3 in empty space? Wouldn't that cause all points of space to attract all other points of space?

Well, in his E - Infinity theory, Prof. Mohamed El Naschie has modeled spacetime without ‘points’ but as an infinite-dimensional hierarchical cantor set.

“Physically empty space with no matter, virtual particles or radiation what so ever is still far from being nothing. Empty spacetime in the above sense is a sophisticated layered hierarchy of empty sets. A point in such space is by no means the classical point defined somewhat naively as the intersection of two lines.

In fact a proper spacetime, which satisfies the physical quantum reality, is a points-less spacetime with geometry and topology akin to that of von Neumann’s continuous geometry as well as A. Conne’s noncommutative geometry apart from the arch typical point-less space of E-infinity Cantorian spacetime. In such Cantorian-fractal geometry what appears to be a point is in actuality an entire Cantor set when magnified by sharpening the resolution of observation.

Combining the preceding fundamental insights gained from applying transfinite set theory and fractals to spacetime geometry with a fundamental theorem due to Aryeh Dvoretzky about measure concentration, we can argue that only 4.5 percent of the information inside a black hole could be regarded as inaccessible while the rest of the 95.5 percent of the information remains on the surface of the black hole no matter how much it shrinks because in the end analysis, spacetime has no ordinary points and no matter how small such points are, they are not zero nor can they vanish into nothingness because empty spacetime is anything but nothing.
In fact empty spacetime is a multi-fractal made of infinitely many empty sets with varying degrees of emptiness.

To make a long, in fact very long story short, we start our journey to the exact picture of our physico-mathematical spacetime from the previously shown bijection formula
$D(n) = \Phi^{(n-1)}$
corresponding to von Neumann-Conne’s dimensional function of Penrose foliated universe, i.e. Penrose tiling.

This is necessarily a fractal universe resembling a compactified holographic boundary, i.e. compactified Klein modular curve for a transfinite E8E8 Lie exceptional symmetry groups constituting our bulk.

This boundary is obviously a one sided boundary with nothing outside to push back to create a statical balance. It is a Möbius-like multi-dimensional boundary and consequently the fractal multiverse-universe must expand into the insubstantial nothingness surrounding our multiverse-universe which is a clopen (which means open and closed topologically) and an infinite replication of its own self.

Considering that this E-infinity universe has formally infinite dimensions, we see that the Dvoretzky theorem will apply and thus 95.5% of the energy of this universe will be concentrated at the edge of the universe. Consequently, the difference between the Casimir energy and dark energy is the difference between local and global as well as two sided and one sided boundary conditions.

Let us examine the implicit assumptions in our previous exposition leading to the realization that dark energy is the energy of the quantum wave concentrated at the surface of the quantum particle.

This was obtained using a model which de facto assumes that spacetime is a point-less and self-referential fractal Cantorian ultimate L-like topological manifold where each point upon magnification reveals itself as an entire Cantor set, ergo an entire universe.

Thus our complete universe is a gigantic black hole in which we are peacefully living.
Each point in this universe could be regarded as a quasi-black hole seen from our end and there are of course “medium” sized black holes seen again from our viewpoint as observer but self-similarity or more accurately self-affinity implies that these are again complete universes inside our universe seen again from our position as observer living in the gigantic black hole and so on ad infinitum.

In short, the complexity of the situation uses the in-built self referentiality of Cantorian fractals. That way infinity and zero are used and eliminated at the same time without getting entangled in computational or logical inconsistency.” - Prof. Mohamed El Naschie

We can combine Prof. Mohamed El Naschie’s fundamental insights on Cantorian-Fractal Spacetime and Dark Energy with Nassim Haramein's vacuum geometry, that is - the geometry of these overlapping cantor sets of spherical black holes - which is based on Buckminster Fuller's work in synergetics. Essentially, Buckminster Fuller envisioned that energy was going to be quantized spheres - so he imagined how these could pack and what the dynamics of energetic sphere packing would look like.

So as to not get too deep into this part of the theory, just imagine that there exists a method of packing energetic overlapping spheres so that outwardly, all of their energy cancelled out, and appear as a zero-point - infinite potential, but zero output - a sort of crystalline geometry which seemingly freezes the harmonic oscillation to an outside observer - so spacetime is essentially 'frozen' in empty-spacetime (except for a tiny amount which we see as the cosmological constant/dark energy causing expansion) - THIS is the geometry of a black hole / singularity.

In other words - what Nassim Haramein has done is amended Einstein Field Equations to include intrinsic torsion for a black hole. This leads to a spacetime metric of the cube-octahedron, which gives rise to dual-torus dynamics.

https://i.imgur.com/SWovuq5.gif

Figure 65 - Essentially, Nassim Haramein has been able to model cube-octahedron geometry through the jitterbug (collapse of the metric) and map it onto a dual torus.

In this way, the electromagnetic and gravitational forces are balanced, it is a balanced metric.

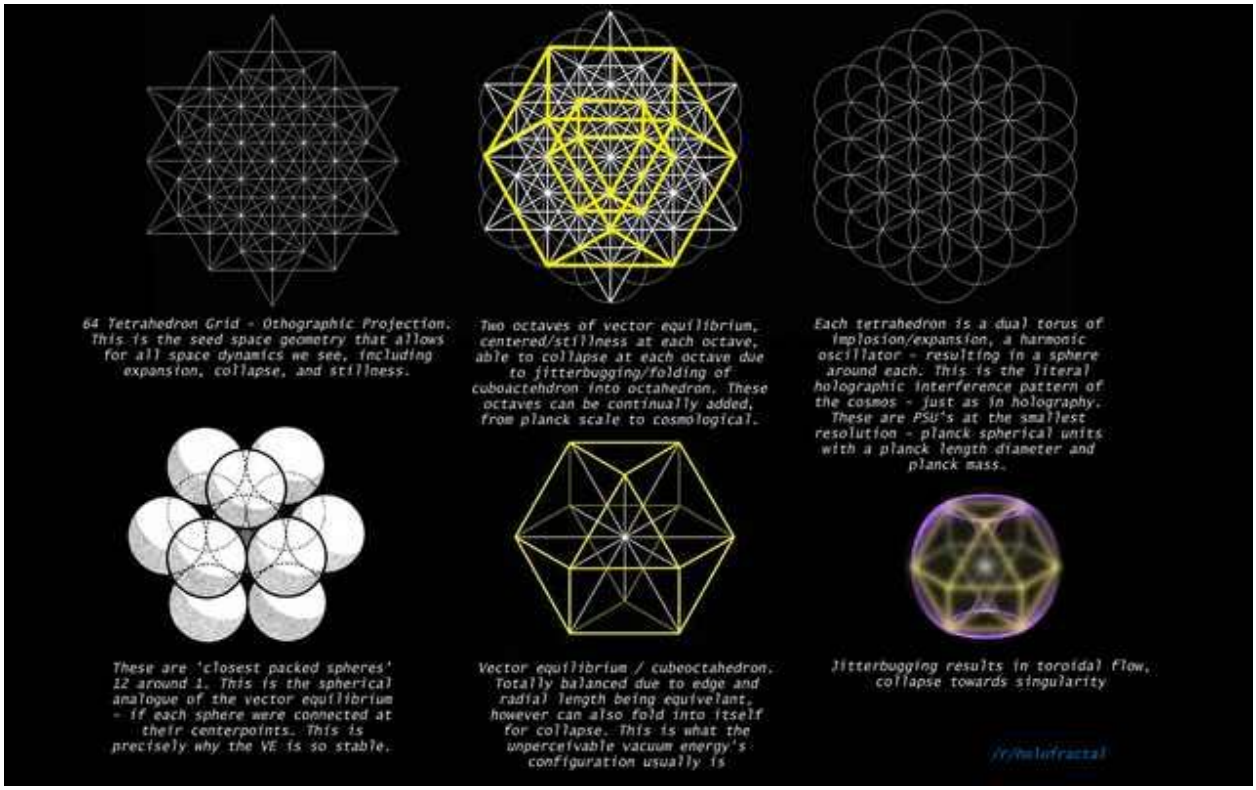


Figure 66 - The geometry looks like this, a vector equilibrium/cube-octahedron.

https://i.imgur.com/Z9EtTRU.mp4

Figure 67 - This is what your quantum vacuum fractal harmonic oscillations look like, not as fractal ball-and-spring, but as fractal cube-octahedral jitterbug.

We can look at this jitterbug as one gravity unit. This is what gravity is, a collapse of the spacetime metric.

Because the planck unit in a planck mass is energetic enough to make itself a black hole, it also creates a formal Einstein-Rosen bridge, an effect on the Einstein field equations that describe a wormhole that flattens distant coordinates in the spacetime grid to a single point. Simply imagine the coordinate system being pinched together, like a stretched black hole. The state of matter that allows this to arise is called dark matter or a Bose-Einstein Condensate superfluid.

Superfluidity is the characteristic property of a fluid with zero viscosity which therefore flows without loss of kinetic energy. When stirred, a superfluid forms cellular vortices that continue to rotate indefinitely.

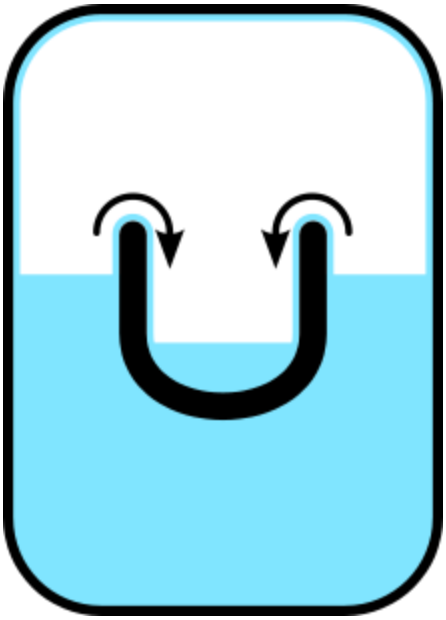


Figure 68 - Helium II will "creep" along surfaces in order to find its own level—after a short while, the levels in the two containers will equalize. The Rollin film also covers the interior of the larger container; if it were not sealed, the helium II would creep out and escape.

This means the quantum vacuum and spacetime, being made of PSUs, is connected everywhere pretty much like a hyperdimensional overlay that knits all 3d coordinates into a singularity, put simply - at the Universe's most fundamental level, all points in spacetime are touching at length = 0 geometrically.

These bits of information are forming immensely complex knots of spacetime geometry - nests of entangled planck spheres that build in complexity creating everything we see around us.

We have to re-envision matter itself as a function of this spacetime/quantum vacuum, not as a particle that gets its energy from some higgs field. So we have described spacetime as a Bose-Einstein Condensate superfluid of quantized light energy packets, of which fill the entire universe with infinite energy, normally unperceivable but allow an infinite potential of creation at each point, that when 'activated' by simply having multiple PSUs co-spin or co-orbit (jitterbugging of the aforementioned vector equilibrium) at the speed of light - becomes matter.

Next, comes the PSU holographic pixelation solution for the proton, which proves by using these fundamental black hole based units you create an even bigger, atomic-size holographic black hole, which contains enough planck spherical units (and their bit 1/-1 / spin) to encode the information/spin information of all other protons - which use the PSU Bose-Einstein Condensate superfluid lattice to exchange information.

To calculate the protons holographic mass and standard rest mass is very simple.
When we divide the proton volume by the planck spherical volume (they are overlapping, so you can simply divide one into the other) and multiply by the planck mass, we yield 10^55 grams, which is the currently estimated mass of the observable Universe.
Put simply, the number of fundamental planck spherical volumes that fit inside the proton volume multiplied by the fundamental planck mass yields the estimated mass of the observable universe.

This is not a coincidence - the proton is the size that it is precisely because that's when the holographic whole can be recapitulated. It's exactly how much vacuum energy in a spherical volume equates to the mass of the Universe. Remember, even in empty-space, this energy exists, it's simply at a ground state and not co-spinning, therefore it's background quantum vacuum energy / zero point energetic potential.

If we then generalize the holographic principle, and apply it - by simply dividing the surface PSU's by the volume PSUs & multiply by 2 * planck mass, we nail the standard mass of the proton at 10^-24 grams.

There is even more evidence this approach is correct. By using the accepted proton charge radius, we yield a mass value within 0.069 10^-24 grams.
However, by using the new (2013) muonic hydrogen proton radius that deviates from about 4% from the standard model's prediction, we yield a mass of 1.673349 * 10^-24 grams, which is within .00072*10^-24 grams of CODATA.

This means that we have the only algebraic method of deriving the proton charge radius in existence, and it is within one sigma of the new muonic hydrogen charge radius.
Here we can see that the holographic surface membrane of the proton instantly distributes the majority of the protons mass energy density through the BEC lattice of spacetime, to 10^40 more protons - the amount that isn't instantly transferred, or non-local, just so happens to equal the standard rest mass of the proton.

The strong force is satisfied via this black hole proton, simply due to the immense mass dilation at the surface of the proton due to torquing spacetime around it. The vortex at the protons surface is immensely energetic due to its speed, however, even moving slightly away from the surface the force drops logarithmically.

Even more recently, this holographic pixelation has been successfully applied to the electron, using the Bohr Radius as the PSU pixelation boundary. This method predicts the electron mass to an extreme high accuracy, and the solution also scales perfectly to all standard atomic particles. We now have the only algebraic method of deriving the proton charge radius in existence and the most accurate electron mass calculation with a holographic mass solution (PSU pixelation) due to the genius work of Nassim Haramein and also the only algebraic method of deriving the entire mass spectrum of high energy particle physics thanks to Prof. Mohammed El Naschie’s Fractal-Cantorian Spacetime as seen in E-Infinity Theory.

12. Introduction to E - Infinity Theory

I would highly recommend reading into El Naschie's E - Infinity theory on your own before reading any further. I could write an entire book on his theory alone, and much of the next 3 parts of my book contains information from his theory.

There are well over 100 publications regarding his theory and for the sake of space I will leave the links to several introductory publications. The last section of this introduction to my book is a brief introduction to El Naschie's theory.

A Review of E Infinity Theory and the mass spectrum of high energy particle physics
http://www.student.oulu.fi/~taneliha/Phi6/1/A%20review%20of%20E%20infinity%20theory%20and%20the%20mass%20spectrum%20of%20high%20energy%20particle%20physics..pdf

On El Naschie's Fractal-Cantorian Spacetime and Dark Energy - A Tutorial Review
https://file.scirp.org/pdf/NS_2015121015032768.pdf

A Unified Newtonian-Relativistic Quantum Resolution of the Supposedly Missing Dark Energy of the Cosmos and the Constancy of the Speed of Light
https://file.scirp.org/pdf/IJMNTA_2013032114115009.pdf

Quantum Gravity and Dark Energy Using Fractal Planck Scaling
https://file.scirp.org/pdf/JMP_2013112211091011.pdf

Hubble Scale Dark Energy Meets Nano Scale Casimir Energy and the Rational of Their T-Duality and Mirror Symmetry Equivalence
https://file.scirp.org/pdf/WJNSE_2015072016043120.pdf

I am going to introduce the main results of a new theory of particle physics developed by the engineer M.S. El Naschie.

This theory provides a fractal model of quantum space-time, the so-called E-infinity space, that allows the precise determination of the mass-energy of the elementary particles, and much more, in close agreement with their experimental values.

The Golden Ratio emerges naturally in this theory, and turns out to be the central piece that connects the fractal dimension of quantum space-time with the mass-energy of every fundamental particle, and also with several fundamental dimensionless quantities such as the Fine Structure constant.

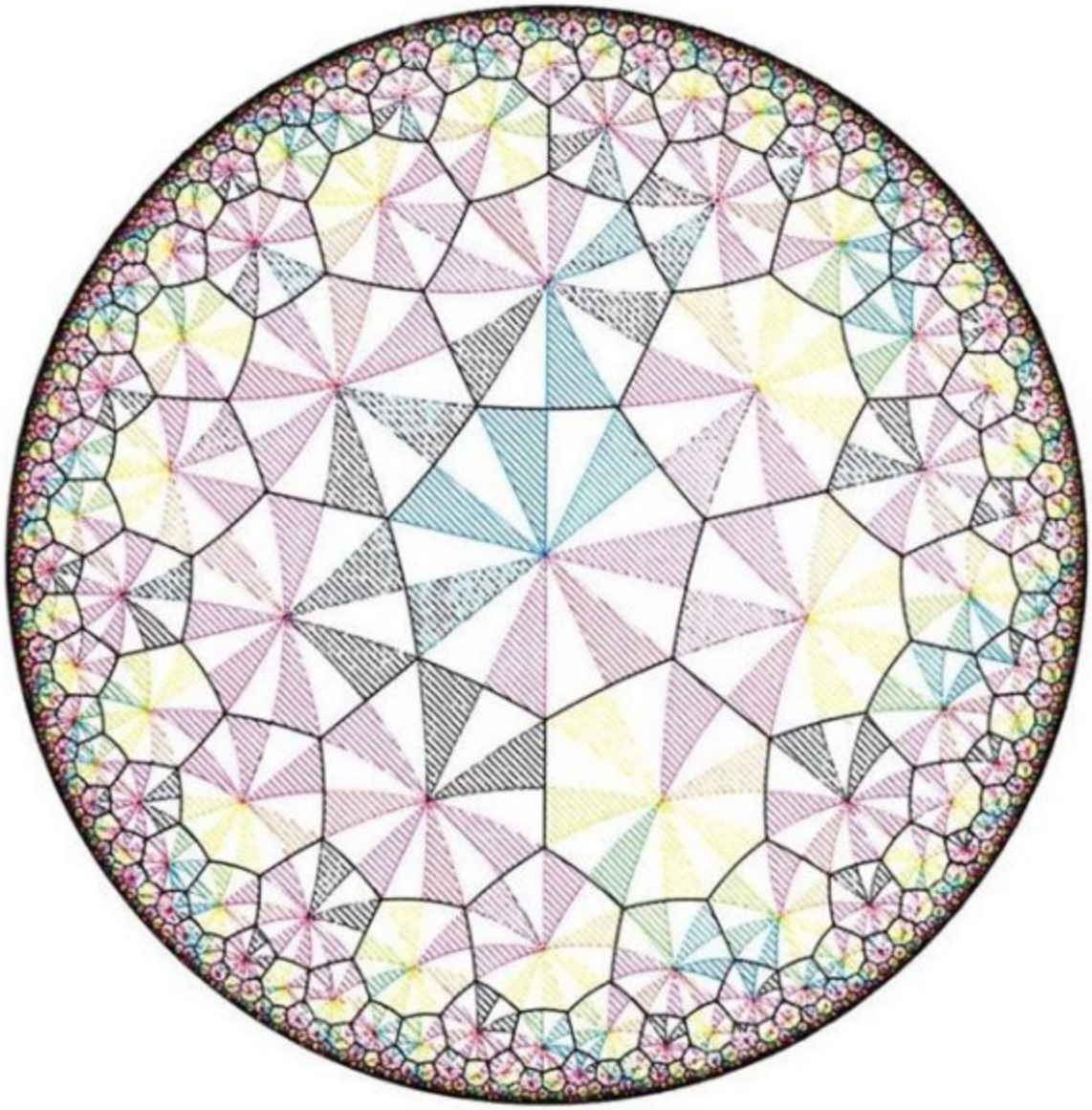


Figure 69 - El Naschie offers the depicted 2-dimensional view of the E-infinity space.

If we project the space-time of vacuum fluctuation on a Poincaré circle we will see a hyperbolic tessellation of this circle with predominantly Klein-curve-like geometry.

It is an important part of El Naschie’s thesis that actually quantum space-time strongly resembles the hyperbolic geometry of the infinite close-packed sphere-resemblant polygons of the Klein quartic.

Tiling the plane using Klein's modular curve in the Beltrami–Poincare representation, E infinity theory alleges that the quantum gravity of spacetime is a hyperbolic fractal on a Klein modular group akin to what is shown in the figure.

The relevance to high energy physics is more direct than one may suspect. For instance, the 42 point unique orbit of the original Klein curve corresponds to the inverse of the quantum gravity couplings constant in the non-supersymmetric case. In addition the Weinberg mixing parameter at the electroweak scale is given by the cosine of the 3π/7 angle of Klein's modular curve as cos(3π/7) ≅ 0.2225 in excellent agreement with the experimental measurement.

It is interesting to note that the polygon in the middle resembles a heptagon, and as one increases the radius moving away from the origin, there is an increasing number of such distorted and scaled heptagons which happens to be a multiple of 7.

That reminds us of the continued fraction expansion of Φ^4, which is closely related to the Fine Structure constant, as will be explained.
Φ^4 = 7-1/Φ^4 = 7-1/(7-1/(7-1/(7-...)))

This value is exactly 20 times the Fine Structure Constant (1/20Φ^4) according to El Naschie. The inverse of the Fine Structure Constant can be divided by 2 and then subsequently by 2Φ, 2Φ^2, 2Φ^3, etc. in order to generate a hierarchical scaling sequence that produces all of the dimensions of spacetime, as will be shown in the next part of this book.

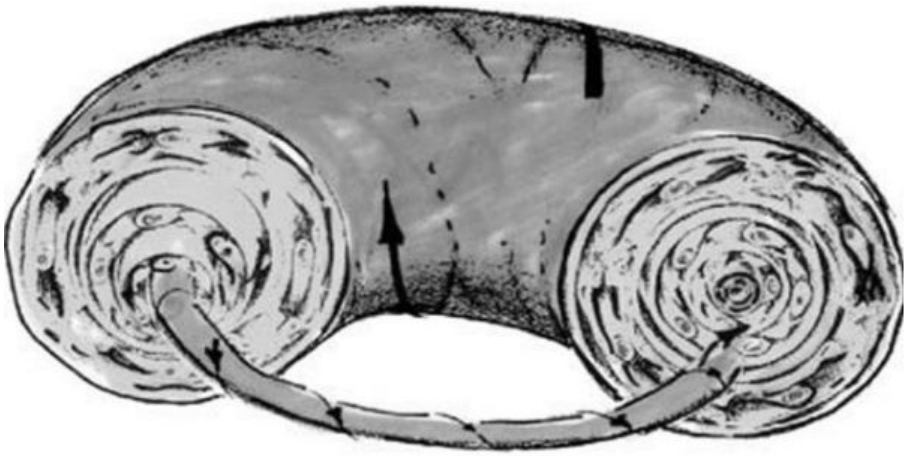
This picture illustrates another fundamental tenet of El Naschie, who states that all elementary particles are scaled and deformed versions of each other. He explains it as follows;
Suppose that we stand somewhere towards the center of the disk. And suppose we hold a neutron in our hand, so to speak.

Then somewhere, towards the edge where everything ramifies at the finitely confined infinity, we may be observing an electron.
His main thesis and the central piece of his picture he offers for an understanding of scaling in E-infinity, is that what appears to us to be an electron in the so-called reality is nothing but the neutron that we are holding.

In other words, once we move to the spot where we are observing the electron, the whole world around us appears to be exactly the same once more. The minute we arrive at the electron, everything including ourselves and the ramified horizon at the edge of the circle, repeats itself as if we have not moved at all. In other words, we find ourselves standing again with a neutron in our hands and watching an electron towards the border of the circle.

This classically absurd situation is precisely analogous to what we experience when we probe quantum space-time and the elementary particles inhabiting it on smaller and smaller distances while using enormous levels of energy.

Figure 70 - The Vague Attractor of Kolmogorov



A fractal quantum space-time
Brief overview

The main thesis of El Naschie is that, whereas space-time is linearly smooth and Euclidean at our usual scale and becomes curved at cosmic scales, at a quantum mechanical scale, as one comes nearer and nearer to Planck's length in the order of 10^-33cm, space-time acquires a Cantor-set like structure, i.e. Euclidean geometry gives way to a highly nonlinear fractal geometry.

El Naschie holds that all what we observe in nature is a manifestation of the true transfinite, fractal structure of quantum space-time underpinning it.

The so-called E-infinity space is a topological-geometrical construct, according to which quantum space-time is an infinite dimensional hierarchical Cantor set whose stationary quantum states are given by the 'Vague Attractor of Kolmogorov' which is pictured above.

'Deterministic chaos' is well documented in the literature of mathematics, particularly in the work of Henri Poincaré. This pioneering work was then extended by Kolmogorov and others and finally led to the realization by the French topologist René Thom that the stationary states of quantum mechanics could be modeled by the Vague Attractor Kolmogorov.

It is a composition of periodic orbits and chaotic islands. The role of the stabilizing frictional force, is assumed here by the irrationality of the winding number. [The smaller loop]
According to the KAM theorem (Kolmogorov, Arnold, Moser), the most stable periodic orbit of a dynamic system is that which has the Golden Ratio as a winding number.
The more irrational the winding number is (the ratio of the resonance frequencies) the more stable is the periodic orbit. Since the Golden Ratio is the most irrational number, it follows that the orbit with the Golden Ratio as a winding number is the most stable.
Therefore φ is the secret of the stability of elementary particles. Vibration simulating particles which do not have a sufficient irrational winding number dissipate as fast as they are produced.

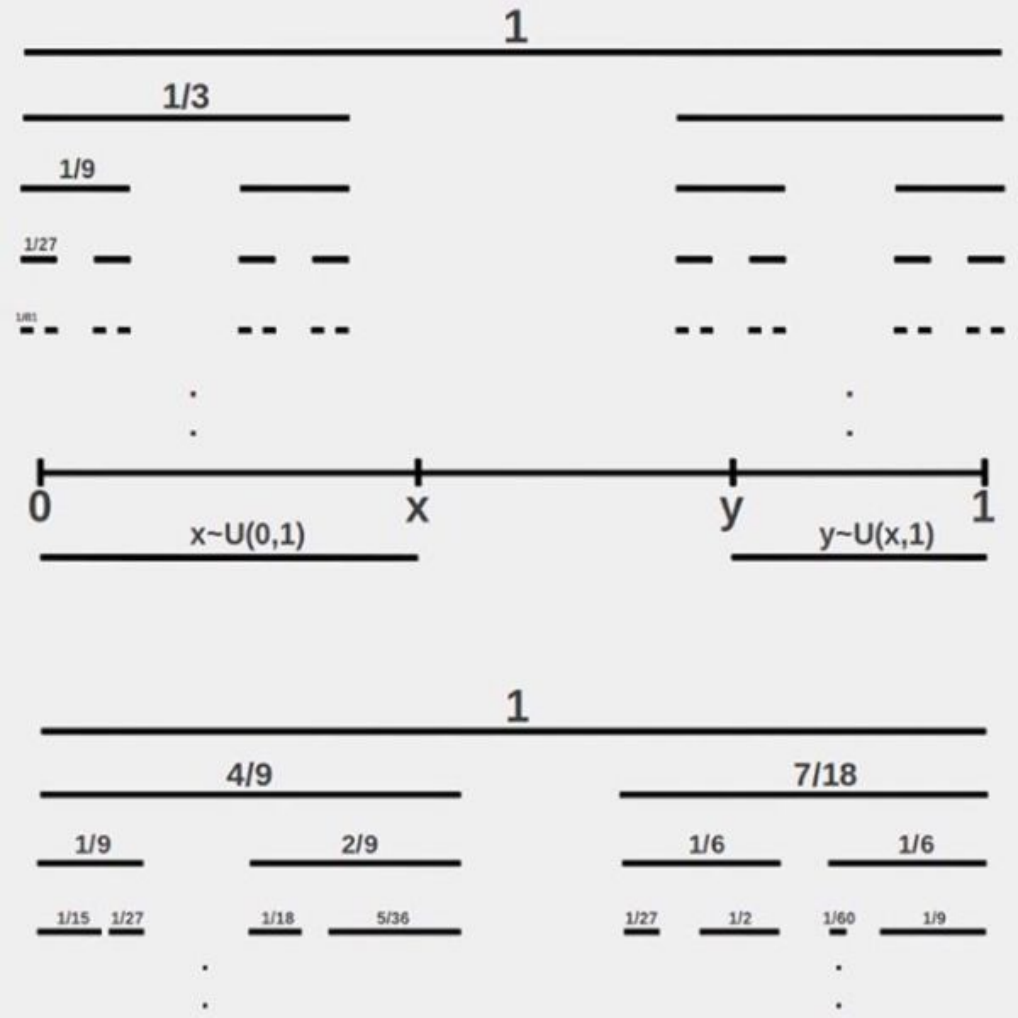


Figure 71 - Two elementary cantor sets.

The Vacuum

In E-infinity theory the vacuum is modeled as a hierarchical Cantor set formed through the union and intersection of an infinite number of elementary Cantor sets, with a Hausdorff (fractal) dimension directly related to the Golden Ratio.

The simplest Cantor Set, shown here, is constructed as follows;
Consider the unit interval.
Remove the middle third of this interval, except for the end points.
We are now left with two intervals of length one third.
Remove the middle third of each of the two left intervals, except again the end points.
Repeating this process indefinitely, we are left with a point set that has no length, because we have removed almost the entire interval.
Mathematicians refer to that as a point set of measure zero. In some sense there is nothing left anymore.

Miraculously, however, this alleged nothingness has a respectable and relatively sizable dimension.

Such point set dimension is called a Hausdorff (fractal) dimension, which in this case is equal to the natural logarithm of the number of parts left in each iteration divided by the natural logarithm number of divisions in each iteration.
In our case this is ln 2/ln 3.

The set constructed this way has a mathematical property which sounds unbelievable, but it is true: the number of points in our Cantor set is not one point less than the number of points in the original continuous-line interval.

In both cases we have not only infinitely many points, but actually uncountable infinitely many points. It turns out that the Cantor set is a perfect compromise between the discrete and the continuum: it is a discrete structure, yet it has the same cardinality as the continuum.

Now suppose that the elementary Cantor set is formed randomly is constructed as follows;
We choose a random value x from the original interval (0,1), and then we choose another random value y from the remaining subinterval (x,1). After removing the middle portion (x,y), we are left with two pieces (0,x) and (y,1) that have been chosen at random. Then this process is iterated indefinitely.

According to the Mauldin-Williams theorem, it can be shown that the Hausdorff (fractal) dimension of a random Cantor set is the inverse of the Golden Ratio (1/φ). This solution is seemingly miraculous; that the golden ratio, the secret of stability, is also creating order in infinite fractal randomness.

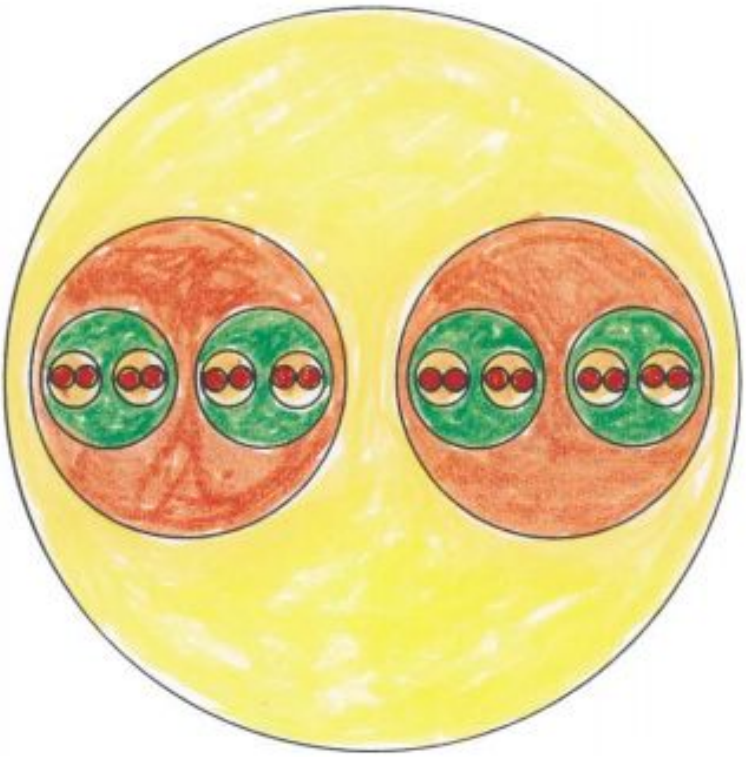


Figure 72 - An alternative two dimensional construction of a topological equivalent to the Cantor set using pairs of circles is shown in the image above. The E infinity limit set is very similar but has infinitely many dimensions and not only two like here.

Now imagine that we join an infinite number of such elementary random Cantor sets, with neither gaps nor overlapping. El Naschie has shown, with this restriction, the dimension of each new set is a scaled 1/φ version of the previous one.

Under these conditions, the average Hausdorff (fractal) dimension 'D' of the resulting set (the E-infinity space) is obtained by weighting and summing the dimensions of the infinite number of elementary random Cantor sets. The infinite sum of these sets converges to φ^3.
This relationship also happens to be able to be expressed as a continued fraction expansion 4+1/(4+1/(4+1/(4+...))), which reminds us of the self-similarity of the Vague Attractor of Kolmogorov and of ordinary fractals.

El Naschie interprets this result as follows; whereas at low energy (at ordinary scale) space-time appears to be four dimensional; three space dimensions plus one time dimension, at unimaginable higher energy, i.e. when observing space-time at very small scales, much more than the electroweak unification, space-time will appear to have many more 'small' dimensions. Some completely new, high resolution experimental setup will eventually prove the multidimensionality and fractality of quantum space-time beyond doubt.
Although the E-infinity space is infinite dimensional, seen from very far it gives the impression of being four dimensional and it's fractal and topological dimensions nearly coincide.

Definition of the E infinity space

In mathematics, a Borel set is any set in a topological space that can be formed from open sets (or, equivalently, from closed sets) through the operations of countable union, countable intersection, and relative complement.

Definition - E infinity refers to the limit set of a pre-geometry model of the transfinite extension of a projective Borel hierarchy.

From the definition of the above and in particular the definition of Borel sets and projective hierarchy, it follows that if the sets involved in the Borel set are taken themselves to be transfinite Cantor sets, then the Hausdorff dimension of E infinity could be written as;
{Dim E - ∞} = Sum{0,∞} (n(D(0))^n)
Where D(0) is the Hausdorff fractal dimension of the involved transfinite sets, and the superscript refers to the Menger-Urysohn topological dimension of the one dimensional Cantor set, namely 1-1=0.

Now there is a well known theorem due to Mauldin and Williams which states that with a probability equal to one, a one dimensional randomly constructed Cantor set will have the Hausdorff dimension equal to ((5)^(1/2) - 1)/2 = .618033.. i.e. the golden mean 1/φ.

Setting D(0) = 1/φ one finds
{Dim E - ∞} = 0(1/φ)^0 + 1(1/φ)^1 + 2(1/φ)^2 + 3(1/φ)^3 + ...
= 4 + 1/φ^3 = φ^3 = 4+1/(4+1/(4+1/(4+...)))
= 4.236067977..
as anticipated. It is now instructive to contemplate the following. The intersection rule of sets shows that we can lift D(0) to any dimension 'n' as follows;
D(n) = (1/D(0))^(n-1)
Thus taking D(0) = 1/φ and n=4, one finds
D(4) = (1/D(0)^3 = (1/(1/φ))^3 = φ^3 = 4 + 1/φ^3 = 4.236067977..

In other words, we have
{Dim E - ∞} = D(4) = 4 + 1/φ^3
which shows that the expectation value of the Hausdorff dimension of E infinity is 4 + 1/φ^3 but its intrinsic embedding ‘‘expectation’’ dimension is exactly 4 although the formal dimension is infinity.

In fact the expression Sum{0,∞} (n(D(0))^n) may be regarded as the sum of the weighted n=1, n=2, n=3, ... dimensions where the weights are the golden mean and its power, which is why the framework of E infinity theory is hierarchical.

References

Figure 1 - https://www.pinterest.com/pin/154107618471903464/

Acknowledgements
I acknowledge those who have inspired me to conceive this book.

Foreward - Gabriel Lyrio
Written by Gabriel Lyrio.

Preface - Salah-Eddin Gherbi
Written by Salah-Eddin Gherbi.

Figure 2 - Originally from Salah's website www.universalzeropoint.com

Introduction
I introduce the topics that will be covered in this book.

Figure 3 - Can be found on www.goldenspiral.info

Spin Effect in the Universe
This is chapter 3 of Salah's book "The Etheric Particle 216"
All images in this section are from Salah-Eddin Gherbi

Yin and Yang Energy
This is chapter 4 of Salah's book "The Etheric Particle 216"
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Vortex
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The Divine Proportion
This is mostly chapter 7 of Salah's book "The Etheric Particle 216"
All images in this section are from Salah-Eddin Gherbi except figures 40, 41, 42 and the associated text which are both from the creator of www.goldennumber.net

Figure 52 - this image is from the creator of www.theory-of-thought.com
Figure 54 - this image is from www.joedubs.com

Platonic Solids
Figures 56, 57, 58, 59, 60 - these images are from www.joedubs.com
The first write up in this section is written by Enoch Tan creator of www.mindreality.com
The second write up in this section is written by Joe Dubs creator of www.joedubs.com

Cosmic Correspondence - Vortex Mathematics
In this section the topic of vortex mathematics is introduced as well as mod 9 numeric reduction.
Figures 61, 62 - from www.instagram.com
Figure 63 - Salah's image from www.universalzeropoint.com

Physics Unification is Sitting Right Under Everyone's Noses
This section is originally from www.reddit.com/r/holofractal/ and it also contains some edits for additional explanation.
www.reddit.com/r/holofractal/comments/5444s7/physics_unification_is_sitting_right_under/
All images in this section are from this link.

Introduction to E - Infinity Theory
In this section, some basic concepts of E Infinity theory are introduced.
Figures 69, 72 - from Prof Mohammed El Naschie.
http://www.student.oulu.fi/~taneliha/Phi6/1/A%20review%20of%20E%20infinity%20theory%20and%20the%20mass%20spectrum%20of%20high%20energy%20particle%20physics..pdf
Figures 70, 71 - from my instagram page.